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ART DIGEST

The News - Magazine of Art



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(See article on page 6)

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THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,
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Some Plain Talk

From its beginning, in November, 1926, THE ART DIGEST has been mainly the joint product of its readers and its founder. The first issue of this "news-magazine of art" contained a frank announcement of its policies and its methods, emphasizing the unequivocal declaration that it would be unprejudiced and unbiased in presenting the news and opinion of the art world, and that it would not be venal in its relations with art dealers—in other words, that it would not barter its editorial columns for advertising favors. This declaration, borne out by the printed copies distributed, made so favorable an impression on art lovers that subscriptions came in by the thousands. As issue after issue appeared, and the magazine kept its promises, its readers, constantly increasing in numbers, gave their full-hearted support and made possible its development by sending in new subscriptions and renewing their own for advanced periods. In this way THE ART DIGEST became truly the joint product of its readers and its founder.

It was not until February, 1927, that the paper opened its columns to advertising. A few dealers responded, with small cards, and their number gradually increased for the next fourteen months, or until April, 1928. Since then the only increase in advertising

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has been in the departments devoted to art schools, art supplies and rare books. In spite of the fact that THE ART DIGEST in the two years and six months of its existence has attained a circulation six times that of any weekly art periodical in America, the advertising favors of a majority of the art dealers are being bestowed elsewhere. Scores of dealers in paintings and antiques use space lavishly in other and older publications with much smaller circulations, and have never favored THE ART DIGEST with a line of advertising. Some even refuse to see a representative of the paper.

This is a situation that must give grave concern to the founder of THE ART DIGEST and to the thousands of loyal readers who have helped him in the building up of an art publication intended to be as fair, as honest, and as readable in its field as the Literary Digest and the news-magazine Time are in theirs. At first thought, it would seem that, with some exceptions, the dealers in paintings and antiques have adopted an unfair and discriminating attitude. But this is not true. They are the victims, in the main, of two vicious systems that have grown up in the last dozen years:

FIRST—The system of advertising graft whereby the dealer, in order to keep from displeasing some possible client, is "Shanghai'd" into spending anywhere from \$5,000 to \$20,000 a year in mediums from which he can derive very little benefit.

SECOND (and most vicious)—The system of bought-and-paid-for publicity, whereby the dealer advertises regularly in an art publication and gets a reproduction and a write-up every so often free of charge—a system of

[Continued on page 7]

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Publication
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Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND
OPINION OF THE WORLD

European Editor
H. S. CIOLKOWSKI
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, 1st April, 1929

Number 13

Even Mr. Cortisoz Fails to Enthuse Over 1929 National Academy



"Fruits of the Earth," by Ettore Casere. Awarded Thomas B. Clarke Prize, National Academy.



"Borderland," by William S. Robinson. Awarded the First Altman Prize at the National Academy.

The National Academy of Design once more faced intrepidly the fire of New York's modernist critics, who said worse things of the 104th annual exhibition than they ever said of the time honored institution before. This time they were not content with denouncing the show as unprogressive and stagnant, but they actually called it atavistic and declared that it was "pre-war" and even that it harked back to the old French salon of generations ago. Even the Academy's usual staunch defender, Royal Cortisoz of the *Herald Tribune*, contented himself with saying it was "a little more inspiring"

than the last winter show, but patted it on the back for, at any rate, upholding "honest craftsmanship."

Margaret Breuning of the *Evening Post* saw "a decided prevalence of the old salon nude, well drawn and painted, but not especially vital or suggestive of anything more vital than an exhibition wall," but agreed that there were "numbers of excellent portraits."

Helen Appleton Read of the *Brooklyn Eagle* declared that "at first glance it might almost be a pre-war Academy, with its many figure compositions, nudes and portraits. Perhaps it is the nudes that make it suggest the old days, when nudes were traditional exhibition pictures. Not that nudes have ever had a ready market in a country where even the most uninhibited have lurking traces of Puritanism or show the influences of Victorian prudery. . . . Sargent Kendall's, William Paxton's, Raymond Nielson's and Paul Trebilcock's nudes have all the traditional salon requirements of rosy or ivory flesh, graceful curves, etc., and as such they are pleasant to gaze upon, but as works of art they are not significant."

This critic, still on the subject of nudes, pays the Academy a left handed compliment by observing that "the modern painter is apparently in duty bound to make a nude as humanly unattractive as possible, governed, no doubt, by the fear that he may be considered a slacker in observing the rules with which the moderns have hedged themselves about."

Henry McBride of the *Sun* was in fine fettle. "'Tis said," he wrote, "that everything in life is subject to change, and people who have reached a certain age receive the revelation in terror and look about in every direction clutching as best they may at any negation of it. To them the Academy is

heartily recommended, for it certainly does create the illusion of having arrested time in its flight.

"Young persons who are eager for the very thing their elders shun will not find the same consolations in the collection of pictures now submitted to the public. It lacks fresh air—and young people like fresh air. It lacks agility—and young people think they must always be twisting and turning. It lacks earnestness—and the young people have all been taught to know the value of earnestness. They won't find a



"Seal," by Furio Piccirilli. Ellen P. Speyer Prize, National Academy.



"Circles," by Thel Thayer. First Hallgarten Prize, National Academy.



"Wilderness," by Carl Rungius. Saltus Medal at the National Academy of Design.



"The Mill Pond," by W. Granville-Smith. Second Altman Prize, National Academy.

single painting in the Vanderbilt Gallery at which they can laugh affectionately.

"There are things to be said, of course, for both schools of thought. Having myself passed the first flush of youth, I begin to see the charms of stability. Only the other day when passing the Public Library I began to think for the first time that I would not like to have those ornamental lions removed from the Fifth avenue entrance. . . . The Academicians choose peace and quiet. The effect of quietude which they get this year seems to have been obtained by drawing the line tighter than ever."

Elisabeth Luther Cary of the *Times* pleasantly wrote: "The National Academy has achieved a remarkably cheerful effect entirely within its normal limitations. If you crave stimulant your craving will be but moderately gratified, if at all, by these galleries of pleasant optimistic art, but you hardly can deny that you are offered a tasty and eupeptic meal." She observed that the portraits "are few in number and there is none of them that seems to combine pictorial distinction with a profound reading of character."

Royal Cortissoz in his generalization already referred to, said: "The collection of pictures is on the whole a little more in-

spiriting than the one gathered together for the winter show. This is due to the appearance here and there of things that lift themselves above the average. But the average is at least on the side of a workmanlike habit of execution, a circumstance too often forgotten in loose disparagement of the Academy's exhibitions as merely 'academic.' The disparagement is not difficult to understand. When one is looking for distinction it is disappointing to find in its place nothing beyond a certain measure of honest craftsmanship. On the other hand, that element in art is never really negligible.

It does something to pull an exhibition through, to excite respect, if not precisely to give delight."

THE ART DIGEST, following its custom, reproduces herewith all of the prize winners.

The most written about picture was "Antheia," a huge and decorative presentation of the character from Greek mythology who was the friend of the flowers, by 27-year-old Paul Trebilcock of Chicago, a work which was given the place of honor in the Vanderbilt Gallery. Mr. McBride and Mr. Cortissoz, who seldom agree in anything, disparaged it, while Miss Cary

Negro Artists

"Little Brown Girl," by John Wesley Hardrick, Negro artist, which received the second Harmon award last year, has been presented to the Herron Art Institute by the Negroes of Indianapolis, the painter's home town. The Indianapolis *Star* further announces that Mrs. John D. Rockefeller, Jr., has purchased a painting by Hale Woodruff, another Indianapolis Negro artist. The Herron Art Institute is now showing the collection arranged in New York by the Harmon Foundation.

Lucile E. Morehouse, critic of the *Star*, said of the exhibition: "Were I to write about everything that holds a particular interest for me in the exhibition of sixty-four pictures, I should single out more than fifty of them. The seriousness and earnestness and honesty that are evident in the exhibition as a whole cannot help but impress one with the thought that the Negro is putting his whole soul into his art. There is thought, there is feeling, there is technical skill, and then there is that other element that I was very glad to find, a certain racial characteristic that you cannot exactly put your finger on, but you can see that it is there. You do not have to segregate it to see that it is Negro art. And I mean this as a compliment, a very high compliment. I am glad that the Negro people express their individuality in their art. I hope that they will cling to it as a precious possession."

The critic said that William E. Harmon before his death must have "felt a thrill of satisfaction over the good work he was doing in encouraging a race which has gone far since Abraham Lincoln broke the shackles of slavery. Mr. Harmon did much toward breaking the remaining shackles—those peculiar psychological fetters that bind with such injustice when the members of a wronged race are struggling to go forward."

A Gothic Christ

The Toledo Museum has acquired a masterpiece of the Golden Age of French Gothic art—the XIIIth century. It is a standing figure of Christ in polychromed wood, nearly life size. The head and shoulders are reproduced on the cover of this number of THE ART DIGEST. The work has been compared with the "Beau Dieu" of Amiens Cathedral, which many consider to be the finest of all Gothic sculptures. It is, indeed, probably the work of the same school, but it is more gentle, more compassionate, and perhaps even more human. The combed beard and undulating hair are typical of the French feeling for grace and beauty. The head, of peculiar beauty and charm, is firmly and broadly modeled and evidences the interest in nature which had begun to characterize French art in the XIIIth century. The human qualities rather than the austerity of the omnipotent are emphasized.

The whole figure of the Toledo Christ is full of serenity and charm, and the polychroming is beautiful. The drapery is conceived in simple masses. The upper part is a greyed green, while the major portion is a subdued red, falling over the under garment, which is gold.

The Toledo Museum also has acquired a Spanish Gothic "Christ on the Cross," either of the XIIIth or XIVth century, a more austere work as befits its origin. The polychromed figure, fully clothed and crowned, is attached to a flat cross. The lines of the drapery, a rich brocade, are all vertical, emphasizing the severity of the conception, while the face is elongated.

Both these figures were purchased through the fund provided by the museum's founder, Edward Drummond Libbey. It is the museum's policy, according to the director, Blake-More Godwin, to show the evolution of art by means of masterpieces of all the ages.



"Mrs. George Willoughby Maynard," by Ernest L. Ipsen. Isaac N. Maynard Portrait Prize.



"Fishing Fleet," by Malcolm Humphreys. Third Hallgarten Prize, National Academy.



"Old Oak—Monterey," by Arthur Hill Gilbert. Second Hallgarten Prize, National Academy.

praised it highly. Mr. McBride said the artist painted in a "hard and businesslike manner. The hanging committee must have had qualms, but what else was there to do with such an enormous nude? They should have had a bit more courage and relegated it to the Academy room, where it belongs." Mr. Cortisoz: "The strained pose gives an air of artificiality to the thing and the background and accessories seem overdone to the point of fussiness." But Miss Cary wrote of "Antheia":

"The general character of the composition hints at Pre-Raphaelite origin, without, however, the pseudo-primitive taint. No more exquisite nude could be imagined than this

young figure prone upon its couch. The setting is that of a formal garden, walled, with a gateway, the opened door of which leads out toward green hills. The drapery of the couch is white and a grayed crimson. Pots of leaves and flowers and growing plants in the foreground, among them bleeding-hearts and daisies, add keen accents to the white, crimson and green of the color scheme, and the artist gains an effective note by a border in which the separated colors of the scheme appear as they would in the setting of a palette. Something delicate, refined and touching in the impression conveyed brings back memories of the 'Death of Procris' in National Gallery, London.

"Circles" by Ethel R. Thayer of Boston, who is so new to the exhibition world that her name does not appear in the "Art Annual," was the picture most praised. Mr. Cortisoz, after remarking that this work, which is also a nude, is "but the descendant of a long line of Salon studies," said: "But how remarkably able is Miss Thayer! The composition is not, after all, wholly stereotyped, and in everything that means coming to grips with her technical problem the artist is as proficient as she is supple. We have alluded to the Salon. 'Circles,' we believe, would have taken a medal at Paris as promptly as it has won honor here."

Some Plain Talk

[Concluded from page 4]

journalistic prostitution that violates the United States postal laws, but which has become accepted and established in the art world, especially in New York.

In the first category, the New York art dealer is harassed almost daily. If it isn't a newspaper or periodical getting out a "special edition," it is a catalogue or handbook for some sort of event, piloted by some professional advertising grafter, male or female, who is privileged to use the name of Somebody-or-Other who buys pictures or antiques. It is a "hold up" pure and simple, often in the name of some worthy cause, but it establishes a bitter prejudice against advertising in the minds of many dealers, who look upon it not as business, but as disguised thievery.

The second category has to do with the venal art press. The dealer takes large space and spends a generous amount for advertising. Then, if he has a painting or an antique he wishes to sell to some particular client, or some acquisition or "discovery" to be announced, the art publication will reproduce it and print a laudatory account. This helps establish "the record" of the object in question. The dealer pastes the write-up in a portfolio, places it in the hands of a prospective purchaser, and reaps his reward for "supporting" the art press. Some of the largest of the dealers have found this system so profitable that they actually own, subsidize or control certain art magazines and periodicals. The magazines and periodicals in this class are spoken of in awed tones by the dealers interested in them, and the effort is made to cause them to be regarded as "au-

thoritative" in the art world. Is it any wonder that there are certain big dealers who actually show their resentment by boycotting a publication that tries to establish a standard of journalism in art as honest as that of the New York Times and the Boston Transcript among newspapers and the Literary Digest and Time among news reviews?

It can readily be seen how the system established by the venal section of the art press has badly warped the attitude of the average art dealer toward advertising. He cannot in a way be blamed for excluding from his advertising schedule a publication which refuses to "play the game" and give him the publicity he feels he is "entitled to" as an advertiser. Fortunately more and more of the dealers are coming to realize that the art public readily recognizes the true nature of the "bought-and-paid-for" publications.

If THE ART DIGEST had been inclined to "take advantage" of its opportunities and make use of all the write-ups and reproductions suggested to it, enough fat advertising contracts could have been obtained to assure it of an opulent existence—but it would not now have one-fifth its present circulation. Hardly a day has passed this season that material has not been offered which, if used, would have brought new advertising relations or strengthened old ones.

THE ART DIGEST, it must be understood, does not discriminate against its advertisers; it does not penalize them for advertising. If news material in which they are interested is up to its standard, it is very glad to have it and to print it. But if it allowed advertising to influence its editorial judgment, it would be disloyal to the thousands who have co-operated in making its existence possible.

This number is from 9 to 12 days late, just as its predecessors have been for three or four months. There is an unavoidable reason. The magazine's income, in these days of exorbitant printing costs, has not been enough to enable its founder to build up an editorial staff. Its total cost for March was \$2,971.34. All season the editor has done ALL the editorial work alone. For each issue he has read a stack of newspapers and magazines four feet high, and a great mass of letters containing news. The material extracted therefrom he has re-written into "digests." He has been his own art director, his own proof reader, his own secretary. This has taken day and night work. When the influenza epidemic came, and he fell victim, he got behind in his schedule, and, because it takes him 15 days to get out an issue, he will not be able to regain his schedule until Summer comes.

If THE ART DIGEST had the advertising patronage it deserves because of its circulation, and that "bought-and-paid-for" publications of smaller circulation now enjoy, it could have more than a one-man editorial staff. But its day will come, and the editor only asks the patience of his readers, and their continued loyalty.

—PEYTON BOSWELL.

Mr. Cravens Retires from "The Argus"

With the April number of *The Argus*, San Francisco's art monthly Junius Cravens retires as editor, and Nelson Partridge becomes editor and publisher. Mr. Cravens, who is art critic of *The Argonaut*, will continue as a contributor to *The Argus*.

And Now Fancy Lightly Turns to Beauty That Sits in Gardens

*"Baby Fountain," by Grace Talbot.**"Narcissa," by Grace Talbot.*

"I have been fortunate this spring," said Linda Lane, "in that I am invited to help plan a beautiful garden, without having to spend my money in doing it. My friend, Mrs. D., recently acquired a country estate whose grounds offer marvelous possibilities. There is just the right setting for a well-designed fountain and pool and for one or two carefully chosen pieces of garden statuary. Above all, she wants it to be right—harmonious, restful, pleasing—as it behooves a well-designed garden to be.

"As she, herself, is a person of discriminating taste, I was thrilled and flattered when Mrs. D. invited me to help her find the right things in garden sculpture. Together we scoured the Big City of New York, and, being from out of town, we found (as is often the case) many things which would be surprising to resident New Yorkers who jog along the beaten path day after day and don't know what they're missing in their own home town.

"For instance, we found in the Grand Central Art Galleries a large and representative assortment of exactly the things we were looking for—garden sculpture created by our foremost American sculptors. We wandered at will and felt free to inspect, admire or purchase, as suited our inclination. We went back, again and again, to admire the garden sculpture produced by Harriet Frishmuth, Edward McCartan, Adolph Weinman, Grace Talbot, Edith Barretto Parsons, Allan Clark, Chester Beach, Frederick W. MacMonnies and others.

"We admired the work of Harriet Frishmuth. Her 'Call of the Sea' shows the lithe, slender figure of a young girl, sitting astride a sportive dolphin which spouts water into a pool. Then, there is 'Crest of the Wave,' depicting another graceful young girl in the buoyant freedom and joyous activity of youth—one slender arm flung aloft and the entire

body fairly lifted up in its ecstatic triumph over the wave.

"Grace Talbot, too, has some charming fountain studies at these galleries. Her 'Baby Fountain' captivates with its two gurgling, laughing babies perched on the rim, enjoying in utter abandon the splash of the fountain.

"Edward McCartan's 'Shell Girl,' 'Girl with Fawn' and 'Nymph and Satyr,' are typical of his craftsmanlike modeling. Frederick MacMonnies, Adolph Weinman and Allan Clark—all sculptors of recognized rank—have devoted considerable time and thought to the creating of beautiful garden sculpture. Chester Beach's impressive 'Glint of the Sea' presents a beautifully modeled young woman, just sprung from the sea, standing at full height on a rocky pedestal, with both hands extended high above her head, playfully holding a fish from whose mouth spouts a stream of water that tinkles into the pool. His 'Leaping Spray' adorns the outer edge of the fountain."

With feminine pride Linda Lane continued: "Mr. E. S. Barrie, manager of the Grand Central Art Galleries, mentioned the fact that women were unusually successful as sculptors, for reasons which no one seemed able to explain. Their fingers are unusually nimble and sensitive, and readily acquire the trick of modeling into forms of beauty.

"One can undoubtedly enhance the beauty of one's garden or grounds by carefully

chosen statuary. Whether it be a tiny plot belonging to a modest suburban home, or the spacious grounds of a vast country estate, the right plan can be evolved to bring out its best points—thanks to the fact that landscape architecture and garden sculpture are in the ascendancy in America today. The sculptor is no longer limited to the creating of a formal statue to grace a noisy, dusty city square. More and more is he called into the country, where his genius for beauty finds expression in designing a fountain or pool, a niche in the garden wall or the charming effect of a figure placed in the midst of a setting of natural beauty. Sculpture belongs in the country, and it is altogether fitting that it should have attained so important a place in the art of landscape gardening.

"My advice," continued Linda Lane, "to those planning a garden would be: Consider your garden from the standpoint of the climate of your section—the type of flowers and shrubbery, the slope or 'lay of the land,' the angle and direction at which the sunlight strikes and whether your general scheme is to reflect a dignified, orderly restraint or a joyous abandon to the call of the out-of-doors. Then set to work to create a really artistic garden, a spot of satisfying beauty, which will be a joy to the beholder and a haven of happiness to the owner. The thrill you will get in so doing will be its own reward."

Brushes vs. Birthrights

Will the artists of America socially ostracize (especially at cocktail hour) the professional artists who are willing to sell their brushes to the cause of prohibition? THE ART DIGEST, to whom it seems that at least six-sevenths of the artists of America are outspokenly against prohibition, wonders what their colleagues are going to say to those who have created the posters that will soon blaze forth from billboards and law-

abiding windows in the government's "campaign of education."

The posters will be paid for from the \$50,000 educational fund recently provided.

Award Medal to Rivera

The newspapers say that Diego Rivera, Mexican artist, will be the recipient of the fine arts medal of the American Institute of Architects when that body meets on April 23, the award being based on his murals for the Education Building in Mexico City.

The Art Tariff

Notable was the dinner of the Antique and Decorative Arts League held at the St. Regis, New York, to protest against the proposal to put a tariff on antiques and other works of art. Representative Emanuel Celler was present and he frankly advised the league to employ political methods in its fight.

Hardinge Scholle, director of the Museum of the City of New York, presided. The speech of the evening was made by Lee Simonson, editor of *Creative Art*. Other speeches were made by Walter L. Ehrich, president of the League; Huger Elliott, of the Metropolitan Museum of Art; Louis Wiley, of the *New York Times*; Gilbert T. Hodges, president of the Advertising Club; Ernest Peixotto, director of the Fontainebleau School; Samuel W. Raeburn, president of Lord & Taylor; Julian Goldman and Maurice P. Davidson.

The speakers pointed out, as the *Herald Tribune* put it, that a tariff on antiques and art "would deprive the United States of the cultural advantages to be gained from Europe, prevent private collectors and museums from acquiring pieces put up for sale abroad and rob young American artists of a source of inspiration. It was said, too, that a tax on art would be a tax on education."

Mr. Simonson declared that, among American artists, "the younger men, who are still struggling to make a living, repudiate the idea of a tariff on art." He said that paintings could not be valued in terms of materials and cost of production, and that no "equalization" was possible. "Art is not like wool, hides or sugar," he went on. "What you get paid for is an indefinable quality called ability or genius, which is beyond the mere materials used in the production of works of art."

Suggests Caves as Refuge

The most biting thing that has yet been said on the effort of the American Artists' Professional League to put a protective tariff on contemporary foreign paintings is by Florence Davis, critic of the *Detroit News*. After remarking that the proposal "makes most of us want to find some Mammoth cave or hurricane cellar in which to hide from very chagrin," she says:

"The gentlemen who are finding it hard to sell their pictures of old red barns and ladies eating fruit are crying for help. It never seems to have occurred to them that a painting is paint and canvas plus an emotion or an idea. . . . But how are you going to put a duty on an idea, or keep an emotion on the other side of a national boundary line?"

"If we are going to have laws and tariffs, what is the matter with a tax on people who make America look silly?"

Springfield, Mo., Has Exhibit

In May of last year art lovers at Springfield, Mo., started the Springfield Museum of Art Association, with the intention of holding an annual display, of forming the nucleus of a permanent collection and, later, of building an art gallery. It now has more than 200 members, and has just held its second annual exhibition, which was provided by the Grand Central Art Galleries of New York. From this collection it purchased for \$2,000 George Wharton Edwards' "The Boulevards, Paris." Last year

Negro Boxer Becomes Preacher's Memorial



"Negro Boxer," by James Chapin.

In memory of his father, a Congregational minister, M. H. Collins of Cedar Rapids, Iowa, has acquired James Chapin's "Negro Boxer" and added it to the growing collection of the Cedar Rapids Art Association, which one day will have a fine museum building. The subject of the picture is "Tiger" Flowers, the "Fighting Deacon" of Georgia, middleweight pugilist, who died in 1927.

Edward B. Rowen, writing in a brochure of the Little Gallery, of Cedar Rapids, said: "When one looks at this painting one detects that that which appears at first glance to be an unpleasant subject has been masterfully treated. A powerful negro boxer, glistening with vaseline, sits in a corner of the ring; to one side of him stands his second, smiling confidently to a friend in the audience. The fascination which this picture holds for the spectator is hardly due to the composition which in itself is powerful—a clever pyramidal building up of mass with an interesting and intricate treatment of pure perspective in

the ropes—but rather to the monumental and dignified handling of the subject matter.

"The negro is seriously contemplating the next round; his face bruised with a tearing blow portrays his intentness of purpose and the lofty soul of the churchman who could justify his love of battle by reciting to the skeptical members of his parish that first paragraph of the 114th Psalm—which likewise was his prayer in the ring—'Blessed be the Lord my strength which teacheth my hands to war, and my fingers to fight.'"

"A lewd smile, tinged with cunning, finds expression in the face of the second, taking full advantage of his moment in the limelight. Remarkable in its convincingness is the suggestion of the unshaven condition of his face, the tobacco stained stumps of teeth and the squinting eyes."

Another negro subject by Chapin has attracted much attention, his "Ruby Green Singing," but he is best known for his interpretation of his neighbors, the members of the Marvin family, New Jersey farmers.

it bought Tom Barnett's "June Day."

The association maintains a small permanent gallery at the public library, and in the winter conducts four weekly art appreciation classes.

Van Dyck Bust Unveiled in St. Paul's

Ages old loyalty was symbolized in London when Sir William Llewellyn, president of the Royal Academy of Arts, unveiled a memorial at St. Paul's to Sir Anthony van Dyck on the occasion of his 330th birthday anniversary. It takes the form of a bust and is placed near the master's body, in the choir.

A Caricature International

The J. B. Speed Memorial Museum has been showing the Louisville Art Association's "International Cartoon and Caricature Exhibition," but, through lack of publicity enterprise, has failed to tell the world about it. The correspondent of the *Christian Science Monitor* found out about it, however, and made known that it ran "the gamut of fun from a giggle to a guffaw," and that cartoonists of sixteen countries on three continents were represented.

Can anyone imagine a museum keeping still about anything like that?

Artist Has a Peter Pan That Won't Grow Up



"At Evening," by Van Deering Perrine.

In many of Van Deering Perrine's canvases, a new exhibition of which is being held at the Grand Central Art Galleries, New York, can be seen a tiny little child, flitting, climbing or dancing in front of the wind. If asked the meaning of the little figure the artist replies:

"It has come to mean that part of myself that refuses to grow up. Going back to my own childhood spent on the plains of the middle west, I recall wandering away by myself where none might see, and when the wind blew—as it so often did on those unbroken spaces—I found myself running into it, singing with it. It was as though I were an instrument in some mighty orchestration, for as the wind's moaning ebbed away in momentary lulls, I would raise my voice to supply the missing rhythmic elemental note. These little figures then are symbols of that

side of myself which perceives mystery and beauty everywhere—they are awaking to delight and wonder and a sense of oneness with all creation.

"My real aim is to weave a symphony of light and color. As a musical composer weaves sound for the ear, I weave line and strands of color for the eye. When a work becomes too realistic I destroy it, for realism kills the fancy—and I seek to create a realm that may become a playground for the imagination of the beholder."

Perrine was a cowpuncher in northern Texas. Somebody told him about Cooper Union in New York, where art instruction could be had free of charge. He hoboed it to the Texas seacoast, worked his way as a kitchen helper on a Mallory Line boat, and landed in New York dressed in overalls and with his six-shooter and \$3 in cash. Years of poverty and struggle ensued. His first exhibited works, twenty years ago, consisted of gray and moody renditions of the Palisades, and with no little elfin figures, for life had been hard. He still paints the Palisades, but in a different key.

Join Staff of Denver Art Museum

Samuel Heavenrich, formerly of the Fogg Art Museum, has become executive secretary of the Denver Art Museum, and Doris M. Hill, one time art critic of the *Minneapolis Journal*, has become director of publications.

Rosario to Have Large Museum

Rosario, Argentina, has selected plans for a new Municipal Museum of Fine Arts which will have 65,000 square feet of floor space.

Prof. Poland Dead

William Carey Poland, author of several books on art and archaeology, and who for 23 years was professor of the History of Art at Brown University, is dead in Providence at the age of 83. He was the father of Reginald Poland, director of the Fine Arts Gallery of San Diego, and of William and Albert Poland, of Providence, who, together with the widow, survive him. He was born in a New Hampshire village, the son of a Baptist clergyman.

Prof. Poland entered Brown University as a student in 1864. He graduated in 1868, and afterwards earned the degrees successively of bachelor and master of arts, and doctor of letters. In 1870 he became an instructor in Latin and Greek at his alma mater, from 1867 to 1889 he was assistant professor, and from 1889 to 1892 associate professor of Greek. In the latter year the university called upon him to abandon his classical teaching and made him professor of the History of Art. The *Providence Journal*, which devotes a leading editorial to his death, said of this:

"To make so radical a change in his daily task at so mature a time of life required a flexible mind and a willing spirit. He interpreted the summons not merely as a duty, but as an opportunity. With characteristic thoroughness and zeal he threw himself into his new work, and hundreds of his students will bear witness today to the lofty vision of truth and beauty which was first revealed to them under his friendly instruction. . . . His opinions were liberal: he was no narrow champion of an epoch or school. He found interest and quality in the most diverse methods, and was quick to understand, even if he did not always endorse, the unconventional and bizarre."

Prof. Poland retired in 1915, and the university made him professor emeritus. Among the positions he had held, in the midst of his university work, were those of president of the Rhode Island School of Design and director of the American School for Classical Studies in Athens. Besides a number of classroom books on art he was the author of a monograph on "Robert Feke, the Early Newport Painter."

"What Price Beauty?"

"Beauty has no relation to price, rarity or age," was the slogan used by the Newark Museum twelve years ago when it held an exhibition of pottery, well designed but very low in price. The same placard is employed at the museum's latest display, that of seventy household articles purchased in Newark and New York none of which cost more than 50 cents. China, textiles, metal work and glassware are included.

"The contents of these cases," said John Cotton Dana, the director, "suggest again what we have been saying with many of our exhibits for nearly twenty years, that beauty and art are by no means dependent on antiquity or costliness. The purchasing power of the smallest income can procure them for the humblest home."

Death of Brooklyn Fresco Painter

Maximilian Franz Friederang, fresco painter, is dead in Brooklyn at the age of 72. He decorated many American churches, and claimed to have discovered Michelangelo's method of fresco painting.



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Landscapes Predominate in the Paris Exhibitions This Season



"L'Escarene," by Mme. Doillon-Toulouse.

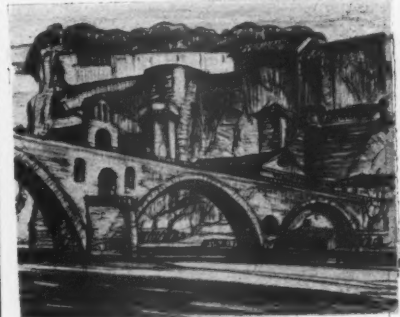
A striking feature of this year's Paris season has been the preponderance in exhibitions of landscapes. Among the most interesting of these was that of M. Giovanni Petrina, Italian by birth, but Californian by education, who spent his youth between the Adriatic and the Pacific. He appears to have been always in love with the sea. "After Venice and Chioggia the views of Brittany, Normandy and Provence are among the happiest and most inspired of his works," writes the critic of the *New York Herald* who calls attention to his solid construction and broad treatment. One of them, representing the famous St. Benezet bridge at Avignon, herewith reproduced, has been bought by the French government for the Luxembourg.

"Few exhibitions have been as well received by the public as was that of M.



"Le Chasseur," by Pierre Bompard.

Pierre Bompard at the Galerie Briant," writes the critic of the *Journal des Débats*. And M. André Warnod points out in *Comœdia* "that the force which he put into his landscapes is that of nature herself. He paints field and forest, hill and glade and the warm stables where sleep the beasts after their labor. His woods are fragrant of soil and leaf. A real impression of power is conveyed by all his work, which is traditional,—from the great Hollanders by way of the Barbizon masters. His logically composed pictures are completed works and not sketches, and deserve to be



"Le Pont St. Benezet," by Giovanni Petrina.

placed in the very first rank of those of modern paysagists who have not been influenced by the Impressionists."

The feature distinguishing the style of Mme. Doillon-Toulouse is grandeur. All her landscapes are replete with it and her talent only finds its fullest expression in presence of themes which are noble and soul-stirring. On these grounds she also ranks among the modern revivers of the classic manner. Her exhibition at the Galleries Simonson included views of Corsica and Provence, typically classical scenes rendered with unusual breadth and understanding. "She restricts herself to essentials," said the *Figaro's* critic, who noted the combined vigor and delicacy of her style, while M. Couyba praised her reverence before Nature and her original, harmonious and synthetic achievement.

Thrills for Harvard

The Harvard Society for Contemporary Art, an undergraduate organization, has just given Cambridge (and Boston) a paralyzing exhibition of French paintings of the last two decades, lent by collectors and dealers. It ran the gamut from Marie Laurencin, an example of whose work was lent by the former governor, Alvan T. Fuller, to Joan Miro, leader of the Surrealists. Just touching the high spots, the *Boston Transcript* critic, Albert Franz Cochrane, said there were "abstractions by Fernand Leger and Juan Gris, distortion by Amadeo Modigliani, a somewhat disjointed nude by Frans Masareel, and nonsense in the form of a

'Place de la Concord' by Man Ray."

Mr. Cochrane, who devoted nearly a page to the show, found little to please him (his views differ from those of his predecessor, Harley Perkins) save Miss Laurencin's "Les Grandes Princesses," concerning which he wrote: "To view it is alone worth a trip to the gallery. Typically the product of this fanciful painter, the composition shows four female figures, grouped in a rather formal plan. What they are doing, or to what period or age they belong, we cannot learn. On these subjects the canvas is silent. Our one and only impression is that they are inhabitants of some fairyland realm, but even this we do not long consider, for we

are immediately lost in admiration of the richness of the color scheme."

The critic paid his respects to Miro as follows: "Here is nothing more nor less than a huge expanse of flat blue canvas with a dozen or so black lines zigzagged across its broad and barren expanse. These and one or two spots of red or pink pigment. More meaningless than the innocent scribbling of a child, the 'Abstraction' leaves the spectator cold as ice. Not one æsthetic shiver warms his spine."

He said that Modigliani, "who died of broken health and weakened mentality in 1920," had achieved "only misguided disproportionism."

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Last Half of April

April 15-27—Exhibition by SOCIETY OF WOMEN DECORATORS
April 23-May 4—Paintings by EVERETT WARNER, A. N. A.
April 23-May 4—Decorative Art by M. ELIZABETH PRICE

Spring Exhibition of
GARDEN SCULPTURE

Carnegie Institute Opens Dalzell Gallery of Works by Old Masters



"James Bamchier," by Gainsborough.

When Mrs. Mary Beer Dalzell of Pittsburgh died last February she bequeathed 26 old masters to Carnegie Institute to be added to the ten given during her lifetime—the 36 to form the Dalzell Memorial Gallery in honor of her husband, J. Willis Dalzell. The Institute has just opened the gallery to the public with appropriate ceremonies.

The ten paintings in Mrs. Dalzell's original gift are: "Portrait of Mrs. Coleby" by Francis Cotes, "Irish Children" by John Opie, "Portrait of Thomas Miller of Edinburgh" and "John Harvey of Castle Semple" by Sir John Raeburn, "Portrait of John Mills" by George Romney, "Portrait of Mrs. Juliana Colyear Dawkins" by Sir Joshua Reynolds, "Girl with Dog" by F. Y. Hurlstone, "Portrait of Master John Orde" and "Miss Home" by John Hoppner, and "Portrait of Lady Boughton" by George Henry Harlow. Nine of the pictures in the bequest are also English, including four by Romney, "Portrait of Mrs. Bruce," "Portrait of Mrs. Pemberton," "Admiral Orde," and "Mr. Dunlap"; Francis Cotes' "Deborah Winchester, Lady Deering"; Thomas Gainsborough's "James Bamchier"; Sir William Beechey's "Miss Elizabeth Buckler"; William Owen's "Frederick Ricketts," and Thomas Phillips' "J. Dupré Persher."

There are three Italian old masters of the XVth and XVIth centuries, "Scipio Africanus' Triumphant Return to Rome," by Giovanni Diddo; "Virgin and Child," by Andrea Previtali, and "Madonna, Child and Saints," by Francisco Primaticcio. Spanish painting is represented by Murillo's "Piping Peasant Boy"; the Dutch School by "Portrait of the Earl of Portland," by Sir Anthony Van



"Mrs. Pemberton," by Romney.

Dyck; "Landscape" by Hobbema, two typical poultry subjects by d'Hondecoeter, and "Portrait of a Child" by Cornelius de Vos; the German school by three Meyer von Bremens, and the French by J. B. Greuze's "La Coquette," Charles Jacques' "Attending the Flock," and "Street Scene" by Defaux.

Brown County Gala Week

Their famous art colony has made the people of Brown County, Ind., both prideful and enterprising. From Nashville, the county seat, comes word that the community will hold a Blossom Festival this spring, "the first of its kind in the Middle West."

The gala week will conclude on May Day with a pageant, consisting of a parade of floral floats, in which the clubs, schools, churches and various industries will take part. Dale Bessire, painter, is chairman of the committee, and the various sub-committees comprise 200 citizens.

The Blossom Festival is being announced over radio stations at Chicago, Indianapolis, Cincinnati and Louisville, road maps have been distributed, and an effort is being made to turn everybody's automobile in the direction of the scenic beauties of Brown County.

The members of the art colony will hold an exhibition of their new pictures at the gallery they have erected at Nashville.

More Than 1,000 Prints Sold

The sales at the Chicago etchers' international totalled more than \$11,000. The prices ranged mainly from \$3 to \$15, so it will be seen that there were more than 1,000 transactions.

Perrin, Illustrator, Kills Himself

Fearing that he had contracted leprosy, E. W. Perrin, magazine and book illustrator, of South Norwalk, Conn., went insane at Omaha, Neb., and killed himself.



"Sir Isaac Newton"

By John Vanderbank (1694-1739)

[One of four portraits of Sir Isaac Newton by this master, the others being in the Royal Society, London; Trinity College, Cambridge, and the National Portrait Gallery, London.]

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Dannat Is Dead

William Turner Dannat, dean of the American artists who have made Paris their home, died at Monte Carlo, aged 76. A native of New York City, which he early forsook for Europe, he had two periods. The first was of the Munich school, the second belonged to the era of Manet and Japanese influence.

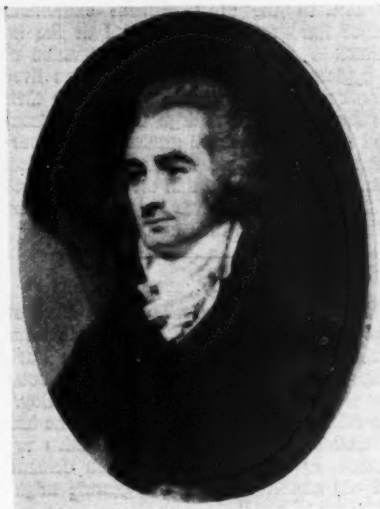
As the *Herald Tribune* said, he was "one of the most individualistic of American painters in the close of the last century and the beginning of the present. He was born in New York in 1853, in comfortable circumstances and was sent abroad to study art when his talent showed itself. He studied first at the Munich Academy and then at Paris, where, while a teacher at the Ecole des Beaux-Arts, he worked in the ateliers of Carolus Duran and Munkacsy.

"Painting on his travels through Spain and Italy, he returned to Paris in the eighties, exhibiting a series of works that attracted wide attention. Two of his pictures 'Aragon Smuggler' and 'Woman in Red,' were purchased for the Luxembourg. In 1834 he executed 'The Quartette,' now in the Metropolitan Museum of Art, depicting a group of Spanish strollers giving an impromptu concert in a wayside inn."

After "The Quartette" Dannat studied for five years but did not produce. He tried again, but was dissatisfied, threw away his palette and brush and devoted himself to sports. When he came back it was under the influence of Japanese forms.

Tuke, English Marine Painter, Dead
Henry S. Tuke, R.A., noted painter of marine subjects, is dead in London at 70. He first exhibited at the Royal Academy in 1879, and his "Sailors Playing Cards," winning the first medal at Munich in 1894, was bought by the Bavarian government.

90 Malbones



"John Francis," by Malbone.

Forty-three individuals and eight American museums contributed miniatures by Edward Greene Malbone (1777-1807) to the exhibition organized by the National Gallery at Washington. At least half of the American master's known work is displayed—more than 90 examples. His professional career extended over a brief period of twelve years, beginning with 1794, when, at the age of 18, he began executing commissions at Providence, R. I. He died at 30.

Malbone instantly sprang to fame, and the celebrities of Washington's day reassemble in these examples of his art. They range in height from a minimum of 2 inches to a maximum of 6¾ inches, though few of them surpass 4.

One result of the exhibition and the plea for loans made by the National Gallery has been the appreciable enlargement of the list of accepted works by Malbone. Twenty-six examples shown have never before been listed, and 32 have never previously been publicly displayed. The National Gallery hopes that owners of Malbones who did not send their treasures will communicate with it and permit their pictures to be examined, photographed and correctly listed.

Esthetically the exhibition is a treat. Malbone, a native of Newport, was self taught, and as a result few of the devices familiar to miniature painters were employed by him. His technique is simple, and his portraits are not readily confused with those of other painters. He painted on ivory with thin transparent water color. Delicacy of flesh tones, grace of form and harmony of color, cause his miniatures to be prized by collectors.

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50 Van Dycks

Van Dyck was not like Van Deering Perrine [see page 10]. "He was no poor lad who rose to fame through hard work and deprivation," says Florence Davies in the *Detroit News*. On the contrary he was the son of a wealthy silk merchant, who always had been surrounded with the evidences of culture and wealth."

Therefore, without any preliminary stages, Van Dyck became economically the John S. Sargent of his day. He was a best seller. He still is, as every art dealer with sufficient capital will tell you. Being what he is, and a great best seller among multi-millionaires, W. R. Valentiner, director of the Detroit Institute of Arts, organized a loan exhibition. He obtained fifty examples owned in America, and lent by private collectors and art dealers, including Duveen Brothers. The fifty are worth many, many millions of dollars, and, to return to Miss Davies, they present "a world of elegance, aristocracy and charm. . . . Fifty illustrious personages, who will live for all time in the glowing pigments of the brush of Van Dyck."

"If Van Dyck had been a product of the XXth instead of the XVIIth century, he surely never could have escaped the ballyhoo of the radio, the Sunday supplement, and the newspaper syndicate. For he was in reality a wonder child." Van Dyck, she continues, became "the first great society painter, founding the tradition carried on by Gainsborough, Reynolds and Romney in the next century and by the American, Sargent, in our own day. . . . Because Van

Dyck was the sort of person he was and because his sitters were practically all people of great elegance and distinction, this is one of the most brilliant exhibitions which has ever been assembled at the institute. . . . We have the suggestion of a bygone day when great personages lived in a courtly and noble manner; when their clothing and surroundings were sumptuous and when the arts and graces of life flourished." The critic says that Rembrandt "painted the soul" but that the surface which Van Dyck recorded was "a very vital part of the world to which he belonged."

"The Red Boy" and America

The third Earl and the fourth Earl of Durham, twin brothers, died within four months of each other, and the fifth Earl, faces death duties of \$5,000,000. Among his treasures are Lawrence's "Red Boy." He refused to comment on the report he had refused an offer of \$375,000. London art dealers, in view of the American demand for old masters, thought the picture might be worth \$500,000.

Baltimore Opens New Museum

Baltimore had planned to celebrate the formal opening of its new Museum of Art on April 10th with a big ceremony to inaugurate the international exhibit of ceramic art, which is on tour, but found that all it could do was to get a single exhibition hall ready for the show. The staff moved into the new museum on March 1st, and began the task of installation.

And Crowds Came

Great Falls, Mont., has just held its third annual art exhibition. As reported by readers of *THE ART DIGEST* it was veritably a "round-up," as befitted, possibly, the art show which is a direct successor of an exhibition Great Falls organized two years ago in memory of Charles M. Russell, her cowboy artist, who had just died.

The Russell memorial of 1927 brought such crowds to Great Falls that the chamber of commerce was "sold" on the idea of an annual art display. Last spring the second annual was held, to which everybody who possessed a picture brought it. Almost the whole of that section of Montana came to town by automobile and train, and the chamber of commerce was immensely pleased. And now the third show has clinched the idea.

Nothing was turned down, writes an *ART DIGEST* subscriber. Copies, originals, work that was good and work not so good were entered and given a place somewhere. Hanging room was used as far as it went, then paintings of all sizes and shapes were stood against the walls. Prized Russells and the efforts of beginners got acquainted.

"This is bad," said the artists.

"This is good business," said the chamber of commerce.

And the crowds came by train and automobile.

New Director for East West Gallery

Mildred Taylor has resigned as director of the East West Gallery in San Francisco, and has been succeeded by Mrs. Charles E. Curry.

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in Paris: with Mr. L. Godefroy in the Galerie Simonson, 10 Rue de Caumartin, from April 16th until 20th, 1929.

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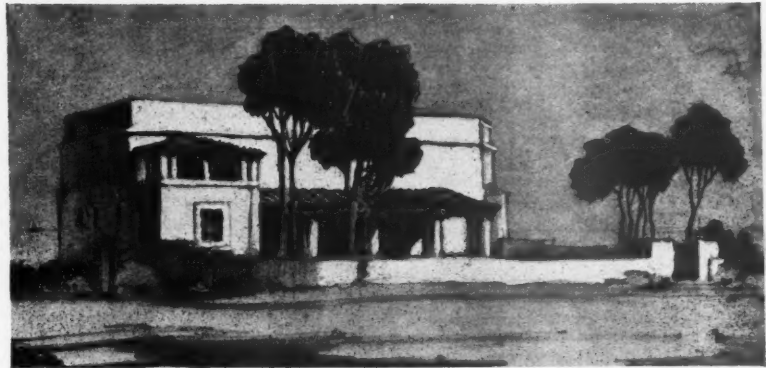
No. 161 (v. Passavant Collection): 5 RMarks

Cables and Telegrams: "BoernerKunst, Leipzig."



"Madame Duberry" by Gautier D'Agoty. Early French Color Print in the Model Collection

Laguna Beach's Gallery a Dream of Beauty



Laguna Beach's New Art Gallery.

THE ART DIGEST has already told of the opening of Laguna Beach's new art gallery, which is the realization of a ten-year dream of the California community. Herewith is presented a wash drawing of the building, reproduced by courtesy of *The Argus*, San Francisco's art monthly.

The new gallery is built on a promontory of the Pacific Ocean, and one has to go to the Mediterranean for an aspect that compares with it in beauty. "Wooded hills are

on one side," says *The Argus*, "and sunlit ocean on the other. From its eminence on the Laguna Cliffs, overlooking the town, the new gallery commands the shore line for miles in either direction. Particularly impressive is the view to the south, where, through the haze, may be seen the promontory of historic Dana Point.

"Here, indeed, is a dream whose realization has been well worth all the patient years of planning and effort."

"Jazz Sculpture"

A. A. Weinman, president of the National Sculpture Society, who will preside at the opening of the all-American exhibition at San Francisco the last of this month, in an interview said that modernism will appear in the display. He called it "jazz sculpture," for, he said, "like every other art in recent times, sculpture has been having its jazz era. But, like music, sculpture is coming back to the sense of form. Americans are getting a little bit tired of jazz rhythms. Classical music is again becoming a favorite. It is the same with sculpture. The jazz epoch was, in my mind, an aftermath of the war.

"In this exhibition we have, of course, several examples of what may be called jazz sculpture as distinguished from classical or academic. The exhibition is as broad and inclusive as we can make it; it is an educational event, and works which vary from the academic are included not only because they represent a phase of modern sculpture, but also because the best examples of them are artistically valuable.

"Revolution is usually a good thing, especially in art. It shakes people out of their accustomed ways and modes of thought. The useless things of the revolutionary mood vanish after a while like chaff, but the really good things remain forever."

Brissey Picture Slashed at Oakland

Forrest Brissey has again been a victim of the Oakland "art war." Last year he removed a group of his nudes from the

Oakland Gallery after club women attacked the propriety of the display. Now one of his pastoral landscapes at an exhibition has been slashed into three pieces, doubtless in protest for last year.

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New York Season

Arthur B. Davies, knowing he was doomed to die, passed his last weeks painting water colors among the mountains of Italy, whence he had proceeded from Spain. He expired, virtually at his work, last October 24th. The Ferargil Galleries showed 118 of these pictures, and the critics found the exhibition to be the most interesting event of the last fortnight of March.

Perhaps these water colors will rank as the flower of Davies' art, and as worthy of a place with Turner's. Some of the critics thought so. Said the *Times*: "The writer cannot recall having seen, by any hand, water colors more poignantly beautiful. They are full of a somber translucence; it is the hour of pearl and dusk, never that of the sun's moon-flush; yet so vividly felt and so without mawkishness rendered. Before our eyes the world dis-

solves. Matter and spirit, in the true mystical sense, are seen to be one. Light lingers where it may, and fails with a majestic slowness. Far off through the mist, gypsy crags or summits smile, about to vanish. 'Good-bye!' they seem to call across the void.

"There is hinted in all this work a summons, dim and inexorable; precious in its utter stillness. Yet the imminence of death never oppresses. A mystic knows the loom on which the thread is spun, and to him the Fate with shears intends no untoward violence. This man was not concerned about the end, *per se*; wished only, with fever and a clear desire, to carry a good work through; only to sing until the cease of song."

The *Herald Tribune*: "One thinks again and again of Turner in this exhibition, of the genius which wrought out of the visible world a beauty allying it to a higher sphere.

But where Turner worked so often in a high key, Davies is curiously restrained, dealing in tender blues and grays, in the delicate expression of fleeting effects. Structure is there. Depicting vast mountains against the sky, Davies matches the British master in the definition of solidity and weight. But these make but the foundations on which he builds his little picture, little in scale but large in character. That is where, as it seems to us, he had arrived at an advanced stage of development, painting with an authority greater than that disclosed in the French water colors of previous travel. He continued to see, but he saw through eyes fortified by deeper meditation."

The *Post*: "This collection testifies to the fecundity of invention, the unflagging interest and the fresh vision of the artist. It is curious that this phase of almost nebulous, impalpable water color work should have succeeded so ardent a research of form and interest in cubistic solutions of voluminous organization. But that adventure being over and soundness of plastic structure thoroughly probed into and acquired, this reversion to a poetical, idyllic form of expression seems a natural relaxation after so strenuous and unrelenting a course of discipline."

The *Sun*: "Davies was exceedingly sensitive and his mind frequently took a tone from his surroundings or from some event and played on it for a long while and from many an angle. So the old world landscape against which many a poet has strutted his brief hour could not, but deeply affect Davies and to him this long string of water colors must have been variations upon a given theme." They suggest Lulli and Rameau and the old composers, for in these drawings, as in all the others that have gone before, Davies is strictly musical."

* * *

Sure it was a fine Irish show at the Helen Hackett Gallery. It was participated in by such painters as "AE" (George Russell), P. J. Tuohy, John Keating, Paul Henry and Dermot O'Brien. The New York critics liked it, but none could see anything Irish in it except the subjects of the pictures.

The *Sun* called it "a good show, full of competent inquiries into the visible aspects of Irishmen and Irish landscape, but not deeply concerned with the imaginative side of Irish life and not expressed in a native painting language. In other words, the matter is Gaelic, but not the manner of it. This, of course, could scarcely be. The Irish, like ourselves, when we paint, use a borrowed language, invented, the most of it, in France. . . ."

"In England, in America and perhaps less so in Ireland, the artist is a suspected person living apart and plugging away at his



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craft in a closet. You would think that a strong soul could break the shackles and escape into the free air, and there are some historic but rare instances of it, but for the most part, great artists come to light only in countries where an atmosphere has been provided in which they can flourish. I give Ireland the benefit of the 'perhaps' because I suspect that the powers that be in Dublin have determined that there shall be Irish art as well as Irish plays and Irish poetry."

The *Post*: "It proves to be a mild mannered, gently spoken affair, and not the wild onslaught of rebellious art one might expect from a country given so much to revolutionary excitements. Even the two so-called 'moderns' are hardly that, for they betray a mere longing to be different rather than any serious conviction of modern theories in their work. There is good sound craftsmanship, especially in figure painting, if not much originality or force."

The *Herald Tribune*: "The collection brings no fresh, national traits to the surface. But one has hardly observed this circumstance before one is struck, also, by the excellence of the work on the walls. It is the work of well trained, thoroughly competent craftsmen. It may on occasion seem of a faintly derivative character."

The *Brooklyn Eagle*: "If this represents Irish art, then as a medium of expressing Irish temperament it has not kept pace with or preserved its nationality to the same degree that have the other arts."

At the Keppel Galleries a collection of drawings by the late George Bellows gave the critics opportunity for new evaluations of that artist. There was divergence in the views expressed by the *Post* and the *Times*.

The former said the exhibition "renews one's amazement at the range of his interest, the vigor and intensity of the intellectual attack with which he took up each problem, as well as the remarkable combination of scientific experiment with profound esthetic emotion which this work reveals. In the drawings of nudes shown here, for example, strength and boldness of line are no more apparent than sensitive modeling of form or that beautiful balance of means of expression with the thing to be expressed, which is the true essential of the detached, formal quality which we are wont to give the label 'classic,' when we speak of antique art, or of that of an epoch sufficiently remote to be passionless for us. But that this refinement of expression should be no more typical than vehemence and dramatic fireworks or the racy humor of much of the work indicates the breadth and vitality of this artist's artistic endowment and his warm humanity."

The *Times*: "'Brilliant' seems to be the first word that springs to one's mind in thinking of Bellows. Everything he did, even the slightest sketch, had the quality of spectacularity. These drawings, with their great variety of subject and style,

show all the aspects of his arresting and strangely contradictory temperament; healthy realism and extreme romanticism, vigorous natural force and half-digested esthetic theories, extraordinarily acute observation combined with insensitiveness to the finer artistic qualities. The collection strengthens the impression left on many minds by the memorial exhibition at the Metropolitan Museum several years ago: that of a restless, experimenting temperament, which in its search for novelty perhaps never succeeded in expressing itself fully. At the same time, by reminding us again of the vigor and fertility and the eminently native quality of Bellows, it makes us regret once more the premature loss of one of the most remarkable and interesting figures in American art."

Henry Lee McFee, who comes as near to the German "New Objectivity" school as any other American painter, showed still life subjects, landscapes and figures at the Rehn Gallery. Elisabeth Luther Cary in the *Times* devoted a column and a half to him, concluding with the observation that the exhibition "expresses a depth of intention rare enough in any age, yet reassuringly prophetic of the development of this stirring period in which we may all rejoice to live."

The *Brooklyn Eagle*: "Organization is the word which first comes to mind in searching for phrases to describe the special qual-

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ity of McFee's paintings. The visual universe is submitted to a careful process of elimination and organization in the artist's mind's eye before he begins to paint. He accomplishes this without any apparent loss of reality; in fact, reality is so much the more intensified by this concentration upon the elements of his subject. A flower still life, for example, has the bloom and fragrance requisite to the subject, but the precision with which he builds up his design creates in the beholder a reaction similar to that felt for stirring architecture or sculpture. Which is not to lead one to suppose that the artist is coldly cerebral in his point of view and method."

The *Post*: "It will be impossible now to hurl the epithet 'cerebral' derisively at McFee any longer, for the emotional content of his work is so enriched that there is a fusing of the intellectual and emotional elements in a fine integrity of expression. You feel in each painting that the artist probes down to the very essentials of the subject; that his finely developed perception apprehends possibilities of visual order in an apparently irrelevant juxtaposition of objects, an order which he proceeds to impose upon them. Yet it is curious that one's first impression of these severely ordered designs is that they grew slowly and easily into this beautiful rightness of spatial relations, into this springing pattern of rhythms, into this beauty of color. There is nothing forced or wearied about the bloom of their surfaces, their richness of textures, or the delightful relations which their objects bear

to each other—relations in spatial design which modify the character of each object so that it becomes something quite new in this impinging of shapes and lines and masses upon it."

* * *

When the Associated Dealers in American Paintings was formed in New York it arranged a big exhibition of American art at the Anderson Galleries, and afterwards sent it on a tour of the country. In 1928 the second annual show was held. But now the organization has gone through a metamorphosis, and no longer consists solely of the conservative wing of the American dealers. It now takes in those who sell European pictures and has changed its name to the American Art Dealers' Association. Its third annual just held at the Anderson Galleries included both American and European work and old masters and moderns.

The *Post* found that "the emphasis is on the domestic product, but the foreign does a fair share in giving variety and interest to the exhibition. It is amusing to see some of these varied art expressions taking their place so amicably together and lending liveliness to the ensemble. Many of the items of exhibition are, naturally, familiar to the gallery frequenter, but they assume a fresh interest in their new relationships."

The *Herald Tribune*: "If the dealers wanted to enforce the vitality and value of American art they could not have arranged a more effective exhibition."

For the month of April the Wildenstein Galleries is showing a group of French masters of the XVIIIth century, and the whole elegant period comes to life again on the walls. The *Post* said: "The beautiful fittings and appointments of the gallery in which this exhibition is held intensify the atmosphere. We almost feel in viewing this array of aristocratic personages and their fetes galantes that 'After Us the Deluge' was not a surprising motto at all. A few of these artists lived into and after the Revolution, as poor Boucher and Fragonard, and found that even their most serious efforts would not undo their frivolous reputations with the stern guardians of Republican morals. . . .

"One realizes that these painters were not consciously creating a style, but rather responding to the demands of one already in vogue. Creating an illusion from reality and clothing it in snimmering color and graceful rhythms or endowing a coultier with the dignity and elegance that he did or did not possess was their business in life. They attended to it well."

* * *

"One of the season's best water color exhibitions is being given by Frederick Frieseke at the Macbeth gallery," said the *Herald Tribune*. "Though known as a figure painter, he appears just now chiefly interested in flowers, delicate spring blossoms, soft and sensitive and very appealing in color. One is reminded by them of the spiritual appeal of the Frenchman, Redon, whose palette he often approximates in these dainty, imaginative studies."

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The Post: "Frieske's water colors have a lightness and grace which make the exhibition gallery quite gay. They are an innovation, for his work in oils forms his usual exhibition work. He indicates that he is not so much a luminist in this medium, but much closer to modern influences, particularly in his flower pieces."

Orozco, Mexican artist, and creator, according to the *Herald Tribune*, of "intensely dramatic and beautifully drawn lithographs," showed his oil paintings of New York at the Downtown Gallery. "He appears," said this critic, "a shade less authoritative in his handling of oils and the medium tends to respond somewhat sluggishly to his creative urge. If his concern with the character of local things is not as profound as one would have expected, considering the feeling with which he has interpreted the tragedies of his own country, there is a natural explanation in the circumstance. He is a stranger here and his observations will doubtlessly reach deeper levels as he goes on."

The Times: "No, it is not our New York, the familiar of our work-a-day impressions, but it is Orozco's New York, and is painted with an unerring sense of the interplay of shapes in building decoration upon a heroic scale."

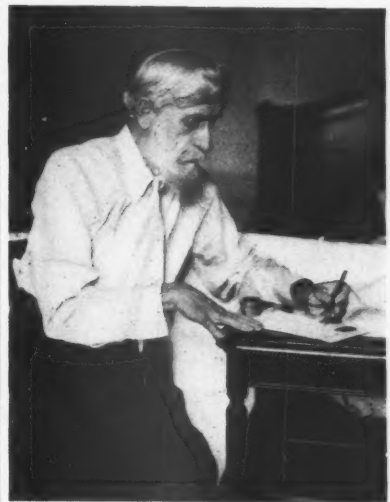
The Independents and the Waldorf

"Where do we go from here?" asked the directors of the Independent Society of Artists, at a meeting that marked the end of the last exhibition on the old Waldorf roof. They adopted a resolution asking the Waldorf management to bear in mind their needs and to plan a large gallery in the New Waldorf-Astoria.

Reid "Comes Back" as Exhibiting Artist

The indomitable Robert Reid has "come back." He had two paintings at the National Academy and he has just held an exhibition at the Grand Central Art Galleries. At the age of 66 he was stricken with paralysis of the right side, and the doctors informed him he could never use his right hand again. So he set about teaching his left one to paint. Last year he sent a photograph of a drawing, a self-portrait, to THE ART DIGEST. Since then he has essayed oils, and apparently has captured all his old facility, for some of his new work is considered finer than his old.

Accompanied by a nurse he made the trip to New York from Clifton Springs Sanitarium, where he is still undergoing treatment, and saw his exhibition. The *World* said: "His massive head, reminiscent of a Rodin sculpture, is crowned with a shock of fine snow-white hair, and a snowy beard completes the illusion. At 69 he is still as eager and interested as ever."



Robert Reid at 69.

McDougall Hawkes Is Dead

McDougall Hawkes, friend of French art in America, head of the French Institute in the United States, and president of the Museum of French Art, in New York, is dead. The trustees of the museum elected as his successor Ormond G. Smith of New York, officer of the Legion of Honor.

Edmund Henry Garrett Dead

Edmund Henry Garrett of Boston, native of Albany, N. Y., author, lecturer and landscape artist, is dead at 76. He was a pupil

of Laurens and Lefebvre. He was the author of "Elizabethan Songs," "Three Heroines of New England," "The Romance and Reality of the Puritan Coast" and "The Pilgrim Shore." In his art career he started as a wood carver, passed to newspaper illustrating, then took up canvas and brush.

Friedlander Succeeds von Bode

Dr. Max I. Friedlander is Dr. von Bode's successor as director of the department of paintings at the Kaiser Friedrich Museum, Berlin.

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In the Realm of Decoration and the Antique

Finds Ideas for Decoration in East Africa



Arab Chest. Courtesy Traphagen School of Fashion.

Ethel Traphagen, director of the Traphagen School of Fashion, brought back with her from Zanzibar and British East Africa, where she accompanied her husband, the well known painter William R. Leigh, who was executing a commission for the American Museum of Natural History, a collection of Negro and Arab costumes, ornaments and decorative objects sufficient to start a museum. Miss Traphagen, who also conducts classes at Cooper Union, was in search of something different in style and decoration, and, judging by the articles that have been appearing in technical magazines and in the New York newspapers, she found it. The result may begin to be felt in women's styles and in decoration one of these days, for Miss Traphagen ranks as an authority.

According to her, the flair of a Kikuyu woman's drapery may suggest a new line or an entire costume to a designer. The

intricate patterns of designs engraved on copper jewel caskets or vessels, or the handsome ornamentation of the splendid pieces of Arab jewelry, solid silver and entirely hand-wrought, may inspire new and unusual ornament for fashions of tomorrow. Even the patterns used by the natives for ornamentation of their bodies, suggest ideas.

Among the objects brought back by Miss Traphagen are a silver comb originally owned by a wife of Sultan Sayid Khalifa Bin Said of Zanzibar, pawned by a relative of the Sultan in 1888. Another is a pair of silver and gold anklets, weighing three pounds, once worn by the Sultan. A necklace of silver and amber was cleit by the headsmen when he executed the wife of the Mad Mullah. The Arab chest, herewith reproduced, is studded with brass headed nails and decorated with heavy brass hinges and handles.

1,000 Years Ago

Merriam Sherwood, writing in the New York *Sun*, gives a vivid idea of the duties of a "decorator" in Medieval times. Walls were painted in the days of ancient Egypt and Rome, but in the Middle Ages the work of looking after the decorations of a castle became an all-time job for a retainer of the personage owning it. The modern belief that castles were bleak is erroneous. On grand occasions the walls were covered with tapestries, but under the tapestries, for everyday use, every bit of surface was painted and sometimes elaborately decorated.

The walls, says the writer, "were almost sure to be painted in vivid colors, more or less elaborately, according to the means of the proprietor. The great lords would employ a painter as a permanent part of their household to attend to the decoration of their castles.

"These painters must be very versatile, for they had to be prepared not only to make plain yellow walls and crimson rafters, for example, but they must keep gold stars shining in the blue heaven of the vaulted ceiling and, although the walls of some of the rooms might require merely bands of a contrasting color arranged in squares or diagonally, in others there would be a border of coats of arms, and perhaps in the gable ends pairs of knights jousting.

"In the Middle Ages it was the usual practice to have scenes from some popular romance represented on one's walls. That literary fame was more lasting than now is illustrated by the following entry in the account book for the year 1322 of the Countess of Artois: 'For work done in the great hall and for repainting the letters of the songs of Robin and Marion.' 'Robin and Marion' was the first French musical comedy, and, evidently, not only the scenes but the words of the songs also were painted on the walls and were even freshened up from time to time. This room was called the 'Song Room,' and there were others, the 'Rose Room,' the 'Escutcheon Room,' &c.

"But medieval walls were on grand occasions also decorated with tapestries, and the subjects of the tapestry scenes were the same as those of the paintings.

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The Antique Show

A few months ago a London newspaper stood sponsor for an exhibition of antiques, to which it invited both dealers and collectors to contribute. It was so great a success that the British antique dealers, through their association, took up the idea and organized another and larger exposition, which was a veritable "fair," to which the public flocked for amusement and, more to the point, for ideas in decoration.

Much was printed in America about these two events, and one of the owners of the *Antiquarian*, a magazine devoted to antiques, associated two other gentlemen with him and the three formed a corporation and organized an Antiques Exposition which has just been held at the Hotel Commodore, New York. It was more successful than its promoters foresaw, and the idea will now probably be expanded by the antique dealers of America and pass into other, and official, hands,—which is probably the thing its three promoters sought to bring about.

The exposition was referred to by the newspapers as "a vast antique fair," and rightly so, for 150 booths had been taken by antique firms and decorators. It occupied the whole of the grand ballroom of the Commodore and two adjacent rooms. It ranged from the Pilgrim era, with its crudely turned chairs, to the finesse of French periods and the refinements of the early XIXth century. [An object has to be 100 years old to be an antique].

It was a real fair. There was much buying on the part of the decorators from the dealers, and the dealers from one another, and, as the *Sun* put it, "many pleasant and profitable business contacts resulted." Besides, the public flocked to the show by the thousands, with the result, important collectively to the dealers, that buying will be stimulated for years to come.

"The whole hearted response to the invitation to exhibit astonished me," wrote Charles Messer Stowe in the *Boston Transcript*. "I had not thought that dealers from far distant points would be so avid to take space in New York. Apparently, however, they look on New York as the market place of the country, as indeed it is. In fact, the city is fast becoming the market place of the world, as far as the fine arts are concerned."

"Nobody who is not in some manner connected with the antiques business of the

The Metal Piano in Its Metallic Setting



Lee Simonson's Piana With Friendly Neighbors.

When the Newark Museum sent two photographs of the piano designed by Lee Simonson, editor of *Creative Art*, one showing the piano and the other its steel legs, *THE ART DIGEST* printed both of them because it was something calculated to interest its readers—especially in view of the vogue for the use of metal furnishings which just now seems to be getting started. Now the museum has sent a photograph of the room in its exhibit of "Modern American Design in Metal," in which the piano is placed,

and *THE ART DIGEST* reproduces it for reasons of comparative esthetics. Some readers will like it, others will be repelled by it, but all are entitled to have a look at it.

The legs of the piano are in various metals, making it possible to produce a color effect. The mirror of brass and copper is by Bernard Fisher. The glass-and-metal table and the two lamps were designed by Donald Deskey. The bronze statue is by William Zorach; the metal flowers by the Countess Anna Montégelas.

country can have any idea of the extent to which we as a nation have become antiques conscious. There are antiques shops

in every state in the union. Of course, they are more clustered in some localities, but they are scattered all over."

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Antiques

Chinoiserie

The effect of Chinese art on Europe, and its peculiar progeny, Chinoiserie, were considered by Aaron Marc Stein in an article in the *New York Evening Post*. After describing the intellectual myth of China which prevailed in Europe, he said:

"The pictures of weird dragons, bright birds and blossoms and contemplative sages quietly folding their limbs amid precipitate mountains served merely to brighten the colors and sharpen the outlines of the charming fiction which Europeans had formed in their consideration of the Chinese. There was nothing in these highly prized imports to destroy the illusion that had been compounded from ancestor worship, long pointed finger nails and the sacred ceremony of tea drinking.

"The Europeans undoubtedly misunderstood the ancient Chinese civilization, but they created for themselves a delightful fantasy which pleased them greatly. The result of that fantasy was the Chinoiserie, that delicate art of the eighteenth century, which represented the French artist's image of Chinese decoration, and which spread widely over the continent.

After referring to the popularity of so-called Egyptian art after the finding of Tutankhamen's tomb, Mr. Stern says:

"Chinoiserie is no more Chinese than this so-called Egyptian fashion was truly Egyptian. None of the abundant vitality of Chinese art appears in the Chinoiserie. The movement of line was slowed down to the rhythm and tempo of the minuet. The art of the pseudo-Chinese, however, is far from negligible. Chinoiserie was a vigorous and sound art, quaint in its misunderstandings of the Chinese, but substantial in its own qualities."

Refer your decorating problem to THE ART DIGEST's New York office, if you wish. It will help you if it can. Address: THE ART DIGEST, 9 East 59th St.

Textile Gem Is Acquired for Fogg Museum



Orphrey. Made about 1400.

The Fogg Art Museum, at Harvard, recently acquired in France a set of remarkable embroideries hitherto unknown and unpublished. The museum's experts recognize them as superb works of art, but candidly say that no history of them is obtainable

and that an attribution is more or less tentative. However, they assert the embroideries probably were done in Spain in the vicinity of Valencia around the year 1400. They contain certain Florentine and Flemish elements, but this in no way conflicts with the Spanish attribution.

The large cross-shaped orphrey from the back of the chasuble represents the crucified Christ. The wood of the cross is carried out in stitches following the grain, and in the four angles formed around it are symbols of the four Evangelists. At the foot of the cross are the emblems of the Passion and a beautifully unified group composed of the Virgin, Saint John, and Saint Mary Magdalene. Above, at the extremities of the cross, are three scenes from the life of the Virgin Mary.

The background of these embroideries is worked in threads of pure gold, which has been couched in a diaper pattern with loops of red and green silk. The design of the figures is admirably worked out in a limited range of colors—blue, red-violet, yellow-green, green, red-orange, and red. In the draperies three gradations of value appear and are arranged after the manner of tempera painting with the palest tones in the lights and full intensity color in shadow. This is characteristic of the fourteenth and early fifteenth century and is a factor in the dating of the pieces. Very few embroideries of this period are in existence today.

An International

"Decorative Glass and Selected Rugs" will be the title of the second international exhibition of industrial art to be arranged by the American Federation of Arts, acting under the terms of the grant of funds from the General Education Board to organize yearly a collection of the best contemporary work by European and American artist craftsmen and quantity producers. The first enterprise, the International Exhibition of Ceramic Art, will end its tour at Carnegie Institute next September, and the new one will open at the

Metropolitan Museum of art, New York, on November 4.

The following itinerary has been arranged: Museum of Fine Arts, Boston, Dec. 16-Jan. 25, 1930; Pennsylvania Museum, Philadelphia, Jan. 30-Feb. 27; Art Institute of Chicago, March 19-April 21; City Art Museum, St. Louis, May 5-June 1; Carnegie Institute, Pittsburgh, June 18-July 16; Dayton Art Institute, Aug. 4-31; Cincinnati Museum, Sept. 17-Oct. 15; Baltimore Museum, Nov. 1-Dec. 1. A smaller exhibition, similar in type, will be arranged for smaller museums.

Helen Plumb and Richard F. Bach, in charge of these exhibitions, have gone to Europe to select material for the collection. The announcement says: "The exhibition will be selected from the work of individuals and producing firms in the several European countries and the United States, making the most significant contribution to contemporary design." American designers and firms are invited to submit examples, under rules which may be obtained by addressing the Department of Industrial Art of the American Federation of Arts, 40 East 49th St., New York.



Figure of Apsara (Dancing Girl). Indian Medieval Period.

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Among the Print Makers, Old and Modern

Print Auctions

Possibly the two most important auction sales of prints of the season will take place in May in Leipzig, when the firm of C. G. Boerner will disperse, from the 13th to the 15th, the famous Model collection of French XVIIIth century color prints and line engravings, and, on the 10th and 11th, a collection of prints of old masters, from the XVth to the XVIIIth century, consisting mainly of the Von Passavant-Gontard collection. Because of the many excessively rare items contained in each auction, the eyes of print connoisseurs the world over will be fixed on them.

The Model collection, formed by the late Julius Model of Berlin, is famous as Germany's largest and finest collection of XVIIIth century French prints and engravings. It contains the masterpieces of Debucourt, Janinet, Bonnet and Descourts, with examples fresh in color and in rare states, as well as magnificent impressions of the color prints of Le Blon and J. B. A. Gautier d'Agoty. Among the line engravings are some collectors' gems consisting of proofs by and after Baudouin, Lavreince, Fragonard and Watteau. The destruction wrought by the French Revolution, when these prints were considered a symbol of the hated aristocracy, have made examples excessively rare. The collection includes a library of French illustrated books mostly of the XVIIIth century. Of the XIXth century are some scarce lithographs by Daumier and Gavarni.

The Von Passavant-Gontard collection includes masterpieces by Dürer and Rembrandt, and some scarce prints by Schöngauer and Mecklenem. Among the early Italian engravings are some Niello prints. There are curious and rare etchings by Netherlands masters, including some Lucas van Leydens, among which is a completely unknown engraving of his early period. Among the woodcuts is the very earliest French example, of 1430, representing scenes of the Passion.

\$10,000 for a Debucourt Print

At the dispersal of the Baron von Zuyden collection of prints at Sotheby's, in London, Debucourt's "Les Deux Baisers," dated 1786, was sold to Colnaghi's for \$10,000. When published its price was 5 francs.

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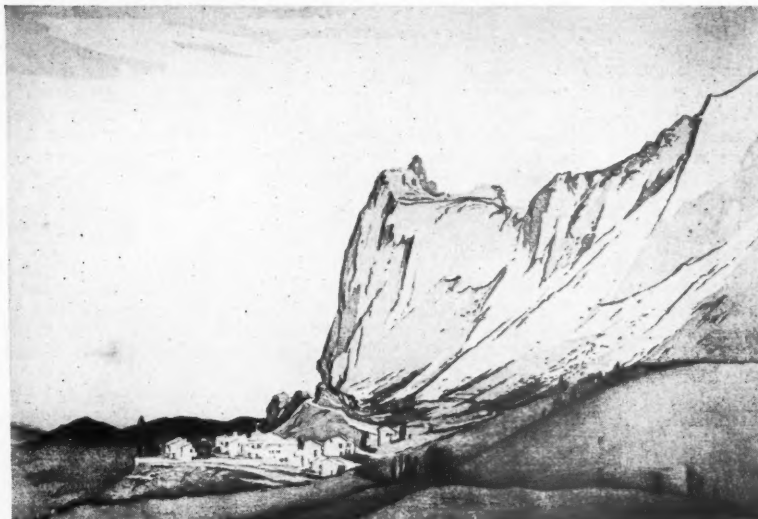
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English Take 3 of 4 Los Angeles Prizes



"Roquefixade—Pyrenees." Block Print by A. Rigdon Read. Storrow Prize.

The English captured three of the four prizes at the Tenth International Print Makers' Exhibition held in Los Angeles under the auspices of the Print Makers' Society of California. Alfred Hartley's aquatint, "Storm in the Alps," won the Chamber of Commerce gold medal; A. Rigdon Read's "Roquefixade—Pyrenees" captured the Letha Lewis Storrow prize for the best block print, and A. S. Hartrick was awarded the society's bronze medal for his lithograph, "Old Age." The American, Sears Gallagher, won the society's silver medal with an etching, "Early Morning."

The exhibition was composed of 308 examples. There were 181 prints from the United States and Canada. England had 63, which lacked one of being as many as all the other countries combined—Austria, Australia, Belgium, Czechoslovakia, Egypt, France, Germany, Greece, Hungary, Italy and Japan.

The Los Angeles critics made no brilliant

comments on the show. Arthur Millier, of the *Times*, himself an etcher of distinction, praised the variety of the combined American and Canadian group, and said that within the group the block-printers made the best impression. However, he made this generalized comment:

"Several difficulties prevent these annual print shows from really representing the world's best work or competing, for instance, with the Chicago show. One is the lack of sales which does not tempt the etcher who has a market at home. Another is the reputation of the juries for over-conservative taste. A third is the disposition to accept a large body of mediocre prints in conventional styles, works that are nothing more than weak imitations of greater folks' work. Perhaps these defects are inherent in parliamentary organizations and perhaps it is just that all these little folk should be given this chance to show. But it is hard on the good works and discourages the better workers."

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The News and Opinion of Books on Art

Gothic Revival

Concerning "The Gothic Revival," by Kenneth Clark (Constable) the *London Observer* says: "Mr. Clark has written a scholarly, interesting, and original book. It is over fifty years, he reminds us, since a work upon the Gothic Revival was written, and there is plenty of evidence of independent research in these pages. They go back to the very beginning and conclude with Ruskin, because by that date the Revival had triumphed. The impulse and its ideals are his study, not the architecture that these produced."

"Most of us associate modern Gothic vaguely with the Romantic movement, and it is refreshing to define more precisely with the aid of Mr. Clark. Traditional Gothic declined with the decision of Inigo Jones in 1633 to repair old St. Paul's in the classical style. Hitherto Gothic had been the natural way of building, and as such it had no name. The early uses of the word imply barbarism and contempt. Nothing is more surprising to a generation brought up on Parker's 'Introduction to Gothic Architecture' than the complete confusion of the eighteenth century upon the development of the pointed styles. Gothic was kept alive by such architects as Wren, who occasionally had to use it, by local builders whose tradition it was, and by the curiosity of antiquaries and the enthusiasm of writers such as Evelyn, Gray and Walpole. Indeed, one of Mr. Clark's chief points is the importance of the literary impulses in the Revival. The Gothic mood lurks in Spenser and Milton, but not until the day of Addison was this element an infectious one. In Gray and Walpole the antiquarian and the poetic streams converged; these are the founders of the appetite, and Walpole was the man who made it fashionable. Associated with ruins, superstition and melancholy, the taste

for Gothic found a welcome outlet in an urbane and seemingly age.

"The two main phases through which the taste passed were the picturesque and the ethical, for the delight in sham ruins began to fade as appreciation of those that they imitated became more scholarly. . . . Soon the Gothic merged into the Romantic revival and, with the need for new churches at the beginning of the past century, the opportunity of the Revivalists came."

Art Essays by Rosenfeld

Paul Rosenfeld's "By Way of Art," a collection of 35 short articles, has been brought out by Coward-McCann, New York. Melvin P. Levy says in *The New Republic* that the author is "one of the few American critics who, like Oscar Wilde, consider the function of the artist and the critic similar: the creation, in both cases, of form through the medium of a complete understanding of an experience. As a result, there is, in his pages, little biographical material or deduction. He is scarcely engaged either with the personal history of the artist or with his formative influences: but rather with the work of art with which he comes in contact, and which he analyzes in terms of his own esthetic experience."

"His essays are attempts to recreate for the reader his own intellectual and emotional response to specific works of art; and to explain their relation to some formal and permanent principle of harmony. His perceptions are keen, his senses accurate and his mind sensitive. The essays, therefore, are informative, witty, thought-provoking and, at their best, or even second-best, beautiful. Like those of Poe or Huxley, they may be read pleasantly without specific reference to, or knowledge of, their subject, for their philosophy and their colorful, intricate presentation."

A Florentine Dictionary

Sir Dominic Colnaghi, for many years British consul-general at Florence, who died during the war, occupied his leisure hours for more than a decade compiling "A Dictionary of Florentine Painters," but left it incomplete. It has now been finished by other hands and published by Lane. The *London Observer* says:

"The author was a diligent and an accurate archivist; and his labours have revealed a mass of new and entertaining detail about the life of scores of Florentine masters famous and obscure alike. His dictionary is a delightful bedside book, but as a serious work of reference it has many shortcomings. . . . Colnaghi's authorities were Milanesi, Layard's Kugler, and Crowe and Cavalcaselle; that was well enough thirty years ago, but it cannot satisfy us now. To take only a single instance, what can one say of a Giotto bibliography which knows nothing of Berenson or Weigelt or Sirén or Carrà or Offner?"

THE ART DIGEST's New York office will gladly have any art book not out of print sent to any reader at the regular price. Address: THE ART DIGEST, 9 East 59th St.

Our Old Masters

"Old World Masters in New World Collections" is the title of a 441-page book by Esther Singleton, brought out by Macmillan's. The *Museum News* says: "The growing importance of American private collections is forcefully brought home to us when we realize that an important book on the work of the old masters can be written without reference to examples located in other countries. It is also said to be the first book treating of the old masters in private collections only. The examples which the author has selected for her volume are of exceptional importance even when ranged alongside those in European galleries."

"A distinct service is performed in thus bringing these works to the attention of the art loving public, for some of the pictures are now accessible and a very large portion of the items will eventually find their way into public collections. One hundred and eleven canvases are illustrated and the collections mentioned include those of the following persons: J. P. Morgan, Helen C. Frick, Clarence H. Mackay, Henry Goldman, Edsel B. Ford, Mr. and Mrs. Otto H. Kahn, Joseph E. Widener, John Ringling, Andrew W. Mellon, William Randolph Hearst, Henry Clay Frick, and Mr. and Mrs. Marshall Field."

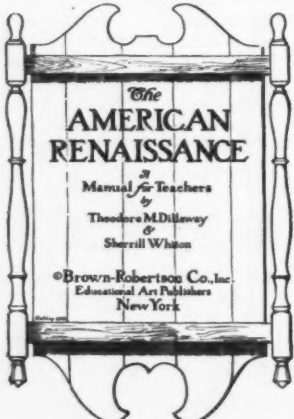
"The mention of such names as Gainsborough's 'Blue Boy,' Reynolds's 'Mrs. Siddons,' Raphael's 'Small Cowper Madonna,' and Romney's 'The Hon. Mrs. Davenport,' is but to hint at the titles of pictures which are now in this country."

Going Direct to Nature

Under the title of "Urformen de Kunst," Prof. Karl Blossfeldt has prepared a volume of 120 full-page reproductions from photographs of plant growths, which is brought out in America by E. Weyhe, New York. It leads Royal Cortissoz in the *Herald Tribune* to write:

"Shade of Owen Jones! The author of the 'Grammar of Ornament,' that publication of the '50s which has been of such service to architects, would have opened his eyes wide if he could have seen this anthology of quite unconventional patterns. The plants are surprised, as it were, by the camera, undisciplined by man, but they simulate the triumphs of the Gothic sculptor or of those workers in metal who made the great grilles in the cathedrals of Spain. A fragment of ordinary saxifrage wears the beauty of some exquisitely wrought embellishment in iron."

"The usefulness of these plates to the modern designer is beyond measurement. They abound in decorative motives of the greatest variety and loveliness. One of the finest things about them, too, is the large, powerful character which many of the growths possess. They do not invite the artist to the repetition of niggling detail, but, on the contrary, lead him to the bold and even monumental handling of his problems. This is, in short, not so much a book of models as a book of decorative ideas. The most original of craftsmen might profit by it."



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In the Realm of Rare Books and Manuscripts

A British Move

England is to have a society for the purpose of acquiring important historical manuscripts on behalf of the nation, which will be similar to the National Art Collections Fund, which already has been instrumental in buying for museums works of art that otherwise would have gone to America. Such a society is endorsed by the committee of the Institute of Historical Research appointed in 1927 to inquire into "the best methods of registering the sale and tracing the migrations of important early printed books and MSS.," and it is now the subject of consultation between the director of the British Museum and the heads of the national libraries of Scotland and Wales.

"The sooner it can be carried out the better," says the London *Times*. "It looks as if some owners of manuscripts, who might think it worth while to take expert advice about a picture or a piece of silver, are so ignorant about their old writings that they sell them almost as if they were waste paper. By so doing they may be robbing themselves of a nice little sum of money and their country of a treasure of knowledge or association. And always there are better informed minds, backed by better-filled purses, eager to snap up such unconsidered trifles and carry them far away."

"A central body such as that proposed in the report of the Institute of Historical Research would be of great assistance. Securely founded on a basis of regular subscriptions, with power to make such special appeals as the National Art Collections Fund has used with striking effect, it would help to dam the stream of waste. But money would not be its only form of power. Its very existence would raise historical manuscripts in the general estimation, and rouse in their owners a curiosity about things hitherto neglected or condemned; and it would doubtless find many a tactful means of keeping in touch with the owners and with the agents through whom ownership might be changed. One more good effect may be suggested. There is small doubt that such a society awakes patriotic feeling in those who have treasures to dispose of, and leads to gifts which, without it, would never have been made."

A Dungeon for Books

The British Museum has a sort of Bluebeard's Room, the doors of which are always locked. No member of the public has ever been inside. It is the Dungeon of the Banned Books, and all those volumes which it is not thought seemly for the public to see are hidden on the shelves behind the closed doors.

Sir Chartres Biron not long ago said it had always puzzled him to know where the museum stored all its books, and asked if

they would remain there always. The answer is that in the museum there are 54 miles of bookshelves, with nearly 4,000,000 books, and room for millions more. Some of the volumes have been there for 150 years, and all are doomed to remain in the museum "for ever." Books, periodicals, and papers pour in by hundreds of thousands every year, for a copy of each volume published must be sent in.

Not every book-cover which a visitor passes in the miles of corridors is really the back of a book. Mysterious 'secret' doors are everywhere. An attendant presses a knob and suddenly what looked like a shelf of ponderous tomes swings back, and a visitor finds himself entering the book-lined study of a museum official.

Shaw Never Read Locke

In February at the dispersal of the Thomas Hatton library, brought to New York from Leicester, England, George Bernard Shaw's "annotated copy of Locke's Essay Concerning Human Understanding" was sold for \$1,500. In a letter to the London *Observer* Mr. Shaw says: "Before somebody else pays \$3,000 or \$30,000 for this treasure I had better state, unequivocally, that I never read Locke's essay and that I never disfigure books by underlining them."

He explained that the "annotations" in the volume were by his father-in-law, Horace Townsend.

2,600 Volumes in Southwest Gift

The estate of the late Dr. George Wharton James, author and lecturer, has presented to the Southwest Museum, at Los Angeles, 2,600 volumes dealing with the history and development of the southwestern part of North America. The gem of the collection is the first edition of Francisco Palou's life of Father Junipero Serra, founder of the chain of California missions, printed in 1787, and in its original sheepskin bindings.

Pays \$27,000 for a Third Folio

Gabriel Wells, New York rare book dealer and scholar, captured two prizes in London. Bidding against the Rosenbach Company at Sotheby's, he carried off a fine copy of the third folio of Shakespeare (dated 1663) for \$27,000. For \$6,500 he acquired a presentation copy of Dickens' "Tale of Two Cities," inscribed by the author to Charles Lever.

Book Collectors

will be interested in our newest catalogue of Rare Books and First Editions of Barrie, Byron, Fielding, Galsworthy, Gay, Goldsmith, Hawthorne, Holmes, Kipling, Johnson, Lamb, Longfellow, Lowell, Melville, Ploetz, Shaw, Shelley, Sterne, Whittier, Wordsworth.

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Harvard Purchases

The family of the late William A. White not long ago made a superb gift to Harvard of 88 Shakespeare quartos. Now the university has purchased from the estate "on most liberal terms" about 300 XVIth and XVIIth century English volumes which, according to the New York *Herald*, "add enormously to Harvard's prestige among those higher institutions of learning to which scholars repair gratefully for their studies." Elizabethan volumes mainly were chosen "as the most useful for purposes of scholarship and the most difficult to secure at a later time."

The purchase adds eighteen to the library's small collection of contemporary editions of Ben Jonson, three more plays of Beaumont and Fletcher, nine of Chapman, eleven of Dekker, three of Heywood, six of Lyly, seven of Middleton, four of John Day, two of Robert Wilson, and three of George Wilkins. Twenty-five tracts of Robert Greene were selected, as well as four of Gabriel Harvey, eight of Thomas Nash, six of Thomas Lodge, and three of Samuel Rowlands. Of the authors already well represented at Harvard the White library was able to yield but two additional examples of Milton's works printed before 1700; two more editions of Bacon's "Essays," before 1640, and only one apiece of the publications of Donne and Wither.

The books include Spenser's "Theatre of Voluptuous Worldlings," 1569; the "Shepherd's Calendar" of 1586, the third edition, and the "Prothalamion" of 1596; Sir Philip Sidney's "Defence of Poesie" and the "Apologie for Poetrie," both 1595, the second edition and the first French translation of the "Arcadia," and King James's celebrated "Countourblaste to Tobacco."

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THE ART DIGEST has become a directory
of the art schools of the United States.

School and Museum

The Art Museum Committee, appointed by the Educational Society of Baltimore to consider the co-ordination of educational forces within the city and their co-operation with the new Baltimore Museum of Art, and whose chairman is Leon L. Winslow, has reported among other things: "Obviously there is no fine art as opposed to industrial art except as these terms still persist in the minds of some of us. Let the museum of art accept this conviction, which is so acceptable to the schools, and we shall have gone a long way toward solving the traditional problem of making the museum function educationally."

"Today all people are consumers of art; they are called upon to use art in the selection of clothing, in the furnishing of homes,

in business, in the professions and in most walks of life. There are also the cultural values involved in appreciation and the full enjoyment of leisure. Art education involves the development of appreciation; art training involves practice toward perfection in doing worth while work in the best and finest way, whether by hand or machine. A serious attempt is being made to provide both education and training in our schools."

The report is replete with concrete plans, and even includes a bibliography.

Mr. Cross' Pupils Exhibit

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Dr. Albert W. Barker, director of art of the Wilmington schools, in an article in the *Delaware Parent-Teacher*, takes up the question of America's art sense. After referring to the huge sums spent by American museums and private collectors for famous art objects, ranging from whole buildings and rooms to individual paintings, he says:

"Almost all the works that make up these great collections, public or private, have a widely recognized value. Thus their acquisition does not prove the taste of the buyer. The extreme sensitiveness displayed in occasional disputes as to authenticity seems to come from something nearer to vanity than from a pure love of historic accuracy, and has certainly little to do with the beauty or other art quality of the work in question."

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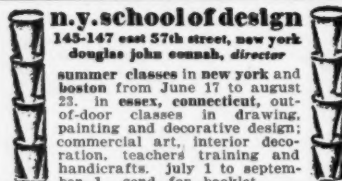
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The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Berkeley, Cal.

BERKELEY ART GALLERY—April—Tigetan paintings; water colors, Andrei Jawlensky.

CASA DE MANANA—To April 15—Etchings, Frederick Robbins.
April 16-30—Etchings, Ludwig T. Reimer.

Gardena, Cal.

GARDENA HIGH SCHOOL—To April 23—2nd annual purchase prize exhibit.

Los Angeles, Cal.

AINSLIE GALLERIES—April—Flower paintings by Nell Walker Warner.

CALIFORNIA ART CLUB—April 15-30—Paintings, Boris Deutch; Anita Delano and group.

EBELL CLUB—April—Miscellaneous collection.

STENDAHL GALLERIES—April—Paintings by William Wendt.

WILSHIRE GALLERIES—April—Paintings, Warren A. Newcombe.

Oakland, Cal.

OAKLAND ART GALLERY—To May 7—Paintings, Alexei Jawlensky.

Pasadena, Cal.

JULES KIEVITZ GALLERY—April—Paintings by Oscar R. Coast.

San Diego, Cal.

FINE ARTS GALLERY—April—Paintings, Louis Kronberg; group of invited artists; colored prints from Gordon Dunthorne; Indian photographs, Roland Reed.

San Francisco, Cal.

CAL PALACE OF THE LEGION OF HONOR—April-Nov.—Exhibition of Contemporary American Sculpture.

S. & G. GUMP GALLERY—To April 20—Prints from St. George's Gallery, London.

EAST WEST GALLERY—To April 22—Paintings, Francese Cugat.

GALERIE BEAUX ARTS—To April 16—Group of New Mexico artists; Water colors, Helen Forbes.

GORDON DUNTHORNE GALLERIES—April 17-May 1—Carvings, drawings, furniture ensembles, Jacques Schnier.

Santa Barbara, Cal.

ART LEAGUE OF SANTA BARBARA—To April 20—Paintings, Ross Dickinson.

SANTA BARBARA SCHOOL OF ARTS—April 22-May 4—Water colors, Harold Gaze.

SANTA BARBARA SCHOOL OF ARTS—To May 18—Paintings, prints, sculpture, crafts.

New Haven, Conn.

PUBLIC LIBRARY GALLERY—April 15-May 13—Spring exhibition of New Haven Paint & Clay Club.

Wilmington, Del.

WILMINGTON SOC. OF FINE ARTS—April—Permanent collection, Howard Pyle.

Washington, D. C.

ARTS CLUB—To April 13—Paintings, Cora Brooks.

PHILLIPS MEMORIAL GALLERY—Until May 31—Arthur B. Davies Memorial Exhibition; permanent collection.

UNITED STATES NATIONAL MUSEUM—April-May—Paintings, Marjorie Phillips.

GORDON DUNTHORNE GALLERIES—To April 21—Loan exhibitions, miniatures and paintings by Malbone (1777-1807); etchings, Mrs. Vernon Thomas Kirkbride.

GORDON DUNTHORNE GALLERIES—April 22-May 19—Etchings, Carton Moorepark.

GORDON DUNTHORNE GALLERIES—To April 13—Etchings, drypoints, Robert Fulton Logan.

YORKE GALLERY—To April 20—Elias Newman.

YORKE GALLERY—April 22-May 4—Water colors by Mary Elwes.

St. Petersburg, Fla.

ARTS CLUB—To April 16—Paintings, Theodore Coe.

ARTS CLUB—April 16-30—Exhibition, local are students.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—To April 21—Foreign section of the Carnegie International.

CARSON PIRIE SCOTT & CO.—To April 20—Paintings, Harry Leith-Ross; memorial exhibition of works by Warren Davis.

CHICAGO GALLERIES ASSN.—To April 27—E. Martin Hellings; Edgar Cameron.

Decatur, Ill.

DECATUR ART INSTITUTE—April—Wisconsin Society of Painters.

Rockford, Ill.

ROCKFORD ART ASSOCIATION—April—Exhibition by local artists.

Springfield, Ill.

SPRINGFIELD ART ASSN.—April—Paintings, drawings, Hester Merwin.

ILLINOIS STATE MUSEUM—Jan. 13-April 15—Third annual exhibition, Illinois Academy of the Fine Arts.

Indianapolis, Ind.

JOHN HERRON ART INSTITUTE—April—Wood blocks, Elizabeth Keith (A. F. A.); Kadar Etchings; Netherlands Furniture of XVIth to XVIIth centuries.

Richmond, Ind.

ART ASSOCIATION—April—32nd Annual Exhibition by Indiana Painters.

Cedar Rapids, Ia.

THE LITTLE GALLERY—April 15-May 4—Japanese prints; oriental sculpture.

Dubuque, Ia.

DUBUQUE ART ASSN.—April 9-16—Contemporary American Artists.

New Orleans, La.

ISAAC DELGADO MUSEUM—April 21-May 8—Paintings by Allan W. Cram, auspices A. A. of N. O.

ISAAC DELGADO MUSEUM—March 30-April 18—New Orleans Art League.

Portland, Me.

SWHART MEMORIAL MUSEUM—To May 10—Annual Photographic Salon.

Baltimore, Md.

BALTIMORE MUSEUM OF ART—April—International Exhibition of Ceramic Art (A. F. A.); modern East Indian water colors.

Amherst, Mass.

AMHERST COLLEGE—April—International Print Exhibition (A. F. A.).

Boston, Mass.

BOSTON ATHENEUM—To May 1—Foreign and American travel porters.

BOSTON MUSEUM—April—XVIIIth century French books and book illustrations.

GUILD OF BOSTON ARTISTS—To April 30—Paintings, A. T. Ripley.

GUILD OF BOSTON ARTISTS—April 15-27—Paintings, R. H. T. Gammell.

SOCIETY OF ARTS AND CRAFTS—To April 10—Tooled leather, Mrs. Bessie T. Cram.

TWENTIETH CENTURY CLUB—To April 19—Paintings, drawings, miniatures by May Austin Claus.

Hingham, Mass.

THE PRINT CORNER—April—Block prints in color, etchings, drawings, Elizabeth Norton.

New Bedford, Mass.

SWAIN SCHOOL OF DESIGN—April—French costumes (A. F. A.).

Worcester, Mass.

WORCESTER ART MUSEUM—April—Modern decorative arts; modern drawings and prints.

Ann Arbor, Mich.

UNIVERSITY OF MICHIGAN—April 15-30—Lithographs, Vernon Howe Bailey (A. F. A.).

Detroit, Mich.

SOCIETY OF ARTS AND CRAFTS—April 15-May 30—15th Annual Exhibition of American Art.

JOHN HANNA GALLERIES—To April 27—Paintings, John F. Carlson.

Grand Rapids, Mich.

GRAND RAPIDS ART GALLERY—April—Paintings, Ernest Albert; water colors, George Pearse Ennis; Print Makers Society of California.

Muskegon, Mich.

HACKLEY GALLERY OF FINE ARTS—April—Paintings, E. W. Redfield; pastels and etchings, Wuanita Smith.

Ypsilanti, Mich.

MICHIGAN STATE NORMAL—April—Etchings by Percy Smith (A. F. A.).

Jackson, Miss.

MISSISSIPPI ART ASSN.—April 20-May 4—Water color rotary (A. F. A.).

Kansas City, Mo.

KANSAS CITY ART INSTITUTE—To April 21—Annual exhibition of American paintings.

St. Louis, Mo.

CITY ART MUSEUM—April 14-30—Exhibition by students of St. Louis School of Fine Arts.

M. A. NEWHOUSE & SON—April—Paintings, Glen C. Henshaw.

MAX SAFFRON ART GALLERIES—Indefinite—American and foreign paintings.

ST. LOUIS ARTISTS' GUILD—March 15-April 15—Paintings, Tom P. Barnett.

Omaha, Neb.

OMAHA ART INSTITUTE—April—Contemporary French Prints (A. F. A.).

Montclair, N. J.

MONTCLAIR ART MUSEUM—To April 28—Portraits by 35 American artists.

Newark, N. J.

NEWARK MUSEUM—To April 18—Modern Design in Metal.

NEWARK MUSEUM—To April 30—Chinese exhibit; modern American paintings.

NEWARK MUSEUM—Indefinite—Medal making; articles costing not more than 50 cents; North African exhibit.

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MUSEUM OF NEW MEXICO—
 April—Soap sculpture; paintings, Frank T. Hutchens, Carlos Vierra, Olive Rush.

Binghamton, N. Y.
ART GALLERY AND MUSEUM—
 April—Paintings, William H. Singer, Jr., Susan Ricker Knox.

Brooklyn, N. Y.
BROOKLYN MUSEUM—
 April—New galleries of decorative arts and room of recent accessions; Napoleonic bequeathed by Marion Reilly.
PRATT INSTITUTE ART GALLERY—
 April—Brooklyn Society of Artists.

Elmira, N. Y.
ARNOT ART GALLERY—
 H. A. Bentley collection of living California artists.

New Rochelle, N. Y.
ART ASSOCIATION (Public Library)—
 To April 13—New Rochelle illustrators.

New York, N. Y.
METROPOLITAN MUSEUM—
 Through Sept. 2—11th exhibition of American Industrial Art.
 Through April—Water color exhibition; embroideries and costume accessories lent by Mrs. Philip Lehman; prints by Hokusai and Hiroshige and Japanese No robes lent by Louis V. Ledoux; prints, selected masterpieces and recent accessions.
GRAND CENTRAL PALACE—
 April 15-27—Architectural and Allied Arts Exposition, including Arts Council selection of "One Hundred Important Paintings by Living American Artists."

ART CENTER—
 April—Wood engravings, Eric Daglish; New York Society of Craftsman; international display of school work in industrial art and drawing; Mexican craftwork.
 April 15-27—3d International Salon of the Pictorial Photographers of America; Art Alliances textile competition designs.
 To April 20—Paintings, Michail V. Roundaloff.

AMERICAN FINE ARTS GALLERIES—
 April 15-May 5—16th annual exhibition, Allied Artists of America.

AINSLIE GALLERIES—
 April 16-30—Pencil drawings, charcoal portraits, by Edward C. Caswell.

ACKERMANN'S—
 To April 30—Irish sporting and landscape sketches by E. G. Somerville.

ANDERSON GALLERIES—
 April 15-30—Salons of America.

ARDEN GALLERY—
 March-May—6th annual exhibition, Landscape Architects.

EVERY LIBRARY (Columbia Un.)—
 To April 20—Exhibition of work by students of A. K. Cross' Vision Training Method.

BABCOCK GALLERIES—
 April 15-27—Paintings, water colors, Sol Wilson.
 April 29-May 11—Paintings, E. M. Heath.

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 To April 20—Paintings by Philip Cheney.

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 April—Prints by Marie Laurencin.

DOWNTOWN GALLERY—
 March 25-April 15—Paintings of New York by Jose Orozco.

DUDENSING GALLERIES—
 April—Paintings by John Graham.

DURAND-RUEL GALLERIES—
 To April 20—Exhibition of Master Impressionists.

PASCAL M. GATTERDAM GALLERY—
 April—Paintings by American artists.

GRAND CENTRAL GALLERIES—
 April 15-27—Society of Women Decorators.
 April 23-May 4—Paintings, Everett Warner; decorative art, M. Elizabeth Price.

GREENER ART GALLERY—
 Indefinite—Old and modern pictures.

HARLOW, McDONALD GALLERY—
 April—Prints of American Naval Battles.

HELEN HACKETT GALLERY—
 March 25-April—Contemporary Irish Art.

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 April—Etchings by Frank Brangwyn, Sir D. Y. Cameron, James McBe.

KLEINBERGER GALLERIES—
 Indefinite—Old masters.

LITTLE GALLERY—
 April 15-30—Antiques and decorative objects from England, France and Italy.

May 1-15—Batiks by Thelma Peck Harris.

MACBETH GALLERY—
 To April 15—Recent paintings by Arthur Meltzer; water colors by Earle B. Winslow.

April 16-29—New and old paintings by Child Hassam.

MILCH GALLERIES—
 March 25-April 6—Landscapes, Frank V. Du Mond; water colors, Armin Hanson; sculptures, Roy Sheldon.

MUSEUM OF FRENCH ART—
 Through August—The Mrs. Leonard G. Quinlan Empire Collection.

MORTON GALLERIES—
 To April 15—Paintings by Henry Atterbury Smith.

April 15-30—Paintings, Vera Stevens.

NATIONAL ARTS CLUB—
 To March 29—Junior artists of the club.

NAT'L ASS'N WOM. PAINTERS & SCULPTORS—
 To April 20—General Exhibition.

April 22-May 11—American and foreign scenes.

NEUMANN'S PRINT ROOM—
 April 13-30—Etchings and lithographs by Rodolphe Breslin.

NEWHOUSE GALLERIES—
 To May 4—Little Dutch Masters.

OPPORTUNITY GALLERY (Art Center)—
 To April 15—Selections from the season's work.

PUBLIC LIBRARY—
 April—Lithographs and wood engravings by Honore Daumier.

To Nov.—Making of an etching.

SCHULTHEIS GALLERIES—
 Permanent—American and foreign artists.

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 To April 20—Drawings, Mahonri Young.

WHITNEY STUDIO GALLERIES—
 April—The Circus in Paint.

WILDENSTEIN GALLERIES—
 April—Sculpture by Serge Yourievitch.

CATHERINE LORILLARD WOLFE CLUB—
 April—Exhibition of crafts.

Saratoga Springs, N. Y.

SKIDMORE COLLEGE GALLERY—
 To April 15—Drawings by Mestrovic.

Syracuse, N. Y.

SYRACUSE MUSEUM—
 April—Paintings, Claude Buck.

Akron, O.

AKRON ART INSTITUTE—
 To April 25—Paintings by faculty of Grand Central School of Art.

Cincinnati, O.

CINCINNATI MUSEUM—
 April—Prints by Muirhead Bone, D. Y. Cameron and James McBe.

TRAXEL ART CO.—
 April 15-27—Paintings, A. J. Weber.

Columbus, O.

GALLERY OF FINE ARTS—
 April—Paintings, Anthony Angerola.

Dayton, O.

DAYTON ART INSTITUTE—
 To April 18—American Book Illustrations.

To April 28—Ohio-Born Women Painters.

Oberlin, O.

OBERLIN COLLEGE—
 April 15-30—Original illustrations (A. F. A.).

Youngstown, O.

BUTLER ART INSTITUTE—
 April—Paintings, John Enneking.

Norman, Okla.

UNIVERSITY OF OKLAHOMA—
 To April 20—Water colors, Bruce Goff.

April 22-May 22—Cizek originals.

Philadelphia, Pa.

THE ART CLUB—
 April 18-May 2—Exhibition by painter members.

PHILADELPHIA PRINT CLUB—
 To April 13—Drawings and lithographs, by Toulouse Lautrec.

PLASTIC CLUB—
 April 17-May 4—Mrs. Alice Barber Stephens.
UNIVERSITY MUSEUM—
 March—Exhibition of early Chinese Fresco from the Honan district.

Dallas, Tex.

HIGHLAND PARK GALLERY—
 To April 20—Water colors, Jessie Jo Eckford.

Fort Worth, Tex.

FORT WORTH MUSEUM—
 March 18-April 26—Paintings, Power O'Malley.

April 26-May 10—San Antonio "Wild Flower Show."

Galveston, Tex.

GALVESTON ART LEAGUE—
 April 15-30—Exhibition from National Academy of Design (A. F. A.).

Houston, Tex.

MUSEUM OF FINE ARTS—
 April—3th annual exhibition by Houston Artists.

HERZOG GALLERIES—
 April—Etchings, Robert Fulton Logan; antique textiles.

San Antonio, Tex.

WITTE MEMORIAL MUSEUM—
 April—Exhibition Southern States Art League; N. Y. School of Fine and Applied Arts.

Richmond, Va.

WOMAN'S CLUB—
 To April 21—Landscape Club of Washington.

Seattle, Wash.

HENRY GALLERY (U. of W.)—
 April—Paintings, prints, Ambrose Patterson's paintings by Kiowa Indians.

ART INSTITUTE OF SEATTLE—
 April—Art and handicrafts of public schools; early American painters.

SCHNEIDER ART GALLERIES—
 Indefinite—American and Foreign artists.

Appleton, Wis.

LAWRENCE COLLEGE—
 April—Drawings by Thornton Oakley (A. F. A.).

Milwaukee, Wis.

LAYTON ART INSTITUTE—
 To April 25—Water colors, Emily Groom.

MILWAUKEE ART INSTITUTE—
 April—Wisconsin Painters and Sculptors; Wisconsin Society of Arts and Crafts.

MILWAUKEE JOURNAL GALLERY—
 To July 12—Paintings by Frank V. Dudley.

Roland Stewart Stebbins, Edward K. Williams; cement-fresco murals by Jessie Kalmbach Chase.

Oshkosh, Wis.

OSHKOSH PUBLIC MUSEUM—
 April—Paintings, Abbott Graves; Russian ikons.

Museum Holds a "No-Jury"

If the idea being tried out this month by the Toledo Museum of Art succeeds and spreads to other cities, the various organizations of independents will find themselves without an excuse for existence. The experiment consists of a no-fee, no-prize, no-jury and no-rejection exhibition, the only stipulation having been that the entrant should live within a radius of ten miles of the city and that the work must have been done within the last year.

There are 206 exhibits, consisting of oil and water color paintings, pastels, sculpture, drawings, prints and pottery. The works of young artists hang by the side of those having national reputations. Several examples of modernism are shown.

Maybe Some Day,—Who Knows?

Alonzo C. Webb was just out of the Chicago Art Institute art school when America entered the war. When the conflict was over he stayed in Paris and studied and worked, mainly as a commercial artist. His etchings have often been shown in Chicago and have found a ready sale. Recently he wrote to the Art Institute that he couldn't give up Paris nor could he abandon Chicago, hence his only hope was to "commute between the two cities."

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A New Gallery



Sitting Buddha. Wood. Sung Period

The Otto Burchard Gallery of Berlin, which specializes in Chinese art, has decided to open a branch in New York. Its president, Dr. Otto Burchard, has been providing Chinese art objects for connoisseurs for eighteen years. He studied art in the University of Berlin, wrote several books on Chinese art, and has formed many collections in Europe. He spends several months in China each year, and has branch offices in Peking and Shanghai.

The initial exhibition in New York will include some rare bronzes of the early periods, early jades, sculptures and potteries, and some paintings, as well as Ming and Kang Hsi porcelains. The Sung period Buddha herewith reproduced will be among the works shown. Miss Agnes S. Kinney will be general manager in New York.

Seeks to Prevent Confusion of Names

Elkan Silberman and Abraham Silberman, who form the international art firm of E. and A. Silberman, whose main gallery is in Vienna, but who have a branch gallery in New York, at 133 East 57th St., have asked THE ART DIGEST to print the fact that they have no connection with any other firm or individual by the name of Silberman, except David Silberman, of their New York branch.

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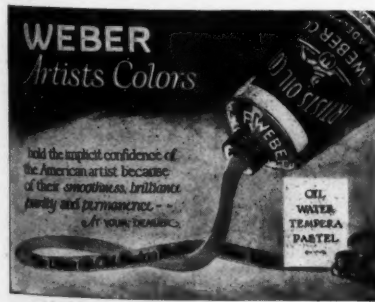
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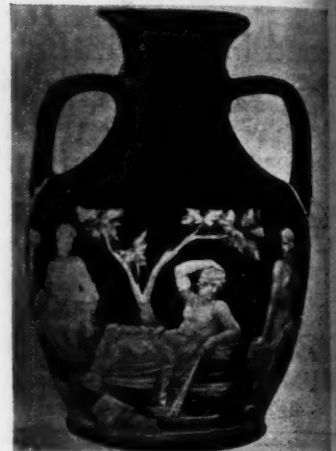
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Will America Outbid England for Possession of Portland Vase?



Will the Portland vase, loaned to the British Museum so long ago (1810) that it has almost come to be regarded as a national possession, pass from England to America when it is sold at auction at Christie's on May 2 by order of the Duke of Portland? The *Illustrated London News* says: "The news that this unique work of ancient art may pass out of the nation's guardianship, and possibly follow so many other art treasures to America, caused a great sensation, and doubtless every effort will be made to retain it in this country."

When the vase, which tells the story of Peleus and Thetis, was smashed by a lunatic in 1845, the secret of its material was solved. Rich dark blue Roman glass was given a white casing, from which the figures were carved with engraving tools, the rest of the coating being cut away. It was afterwards pieced together with amazing skill.



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